

ANIMECO

The Anime Connection

Winter 1998 Number 9

Sounds On Celluloid
Influences From Abroad

World War II
Toni-Chan Explains It All

But We Digress!
Anime and the Internet

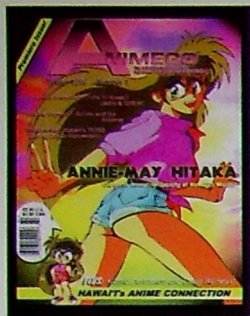
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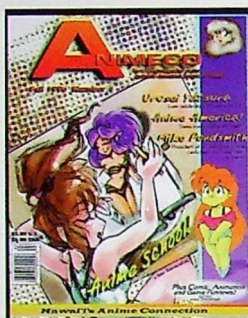
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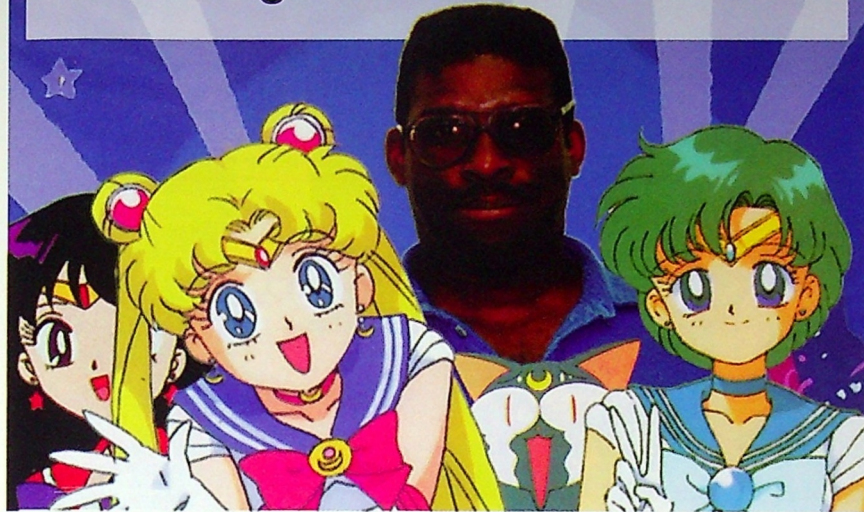
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A Message From The President...



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In past issues, we've covered other aspects of our beloved anime hobby, such as collecting and caring for cels and fan subtitling. In this issue, we're going to examine another one—model building. Specifically, garage kit building; those hard-to afford and harder-to-build kits that are usually smuggled through customs by B-25s flying in from... *ahem*. Sorry. But you know what I mean. They're difficult to find and costly, and if you're able to get one, how do you build it? Turn to page 34 for help.

Chisa Yokoyama has been the voice of more anime characters than I can remember, appearing in *Gall Force*, *Gundam W*, *Tekkaman Blade* and many more. She's also a singer of note, as anyone who's heard her "Live in L.A." album will know. Find out which she prefers 3do, and other personal stuff, on page 34.

There's a dispatch from Anime Weekend Atlanta, and a calendar of upcoming events nationwide: start saving those quarters now! And Toni-chan looks at anime's view of World War II; as it was, is, and might have been. Although half a century has passed, there are still bad memories on both sides. How would we interpret those events from the past?

KJ Karvonen comes to bury Streamline, not to praise it, and gives his views on why it won't be missed. He also continues his trip down *Orange Road*, and provides us the origins of the lovely Madoka, as well as the source of that intriguing title! In addition, our But We Digress column mentions anime sightings around Honolulu, those infernal sticker machines, and anime costume site on the Web—if you couldn't go there, at least you can see what they wore!

Of course, we've got the usual stuff, too. *Mechamorph* is on hiatus, but it'll be back next issue.

Now if you'll excuse me, I've got a kit of Belldandy to finish...enjoy the show!

Milton Streeter, JASH President

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we have a winner!

Actually, we have TWO winners this time around!

The winner of last issue's 'What's Her Name?' contest IS...

John C. Watson, from Amherst, MA...proud winner of an anime music video/karaoke laser disc, courtesy of A Little Light(808-591-0793)!

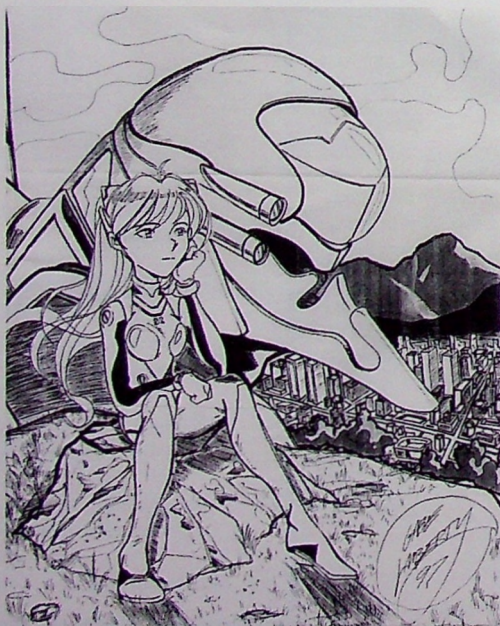
The next is the winner of the Limelight Survey contest...

The lovely Mari Okazaki of Honolulu, HI, now the owner of a STREETFIGHTER 2 laser disc, once again from A Little Light!

Thanks for entering! (And remember to buy LOTS of extra ANIMECOs to show off to your friends!)

**FAN
art**

*Liesl Christman,
Kansas City, MO*



*Rebecca,
who came in
second on the
"What's-her-
name" contest.*



*Gabriel Lamberty,
Glassboro, NJ*

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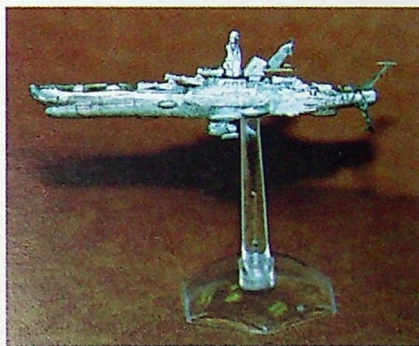
Please give to the poor chocolate-deprived mascot fund. Annie May Hitaka, c/o those Limelight Publishing guys.

Printed by Brenner Printing, San Antonio, TX.



Annie-May Hitaka, Animeco's mascot, not only did a terrific job painting her new Milton Streeter™ Ikkenai Boi™ Resin Kit, she also repainted the office...the carpet...the chairs...the staff...

Star Blazers Fleet Miniatures



Grim Reaper Casting Co., Inc.

Along with the *Starblazers Fleet Battlesystem* rulebook, Voyager Entertainment and Musashi Enterprises have released thirty-three ship miniatures for the game. Just about all the major starships from the *Starblazers / Space Cruiser Yamato* series is represented. They range

in price from \$4.95 (six destroyers), \$5.95 (two-three cruiser types), to \$9.95 (one battleship or carrier). Thirteen transport and battlecraft types are announced, but not released yet.

These miniatures are not the easiest things to put together. I would recommend that if you are going to buy these ships, start with the bigger ships. Once you are used to their construction methodology, then try a more difficult one (i.e., the triple deck carrier or a smaller cruiser type with photo-etch parts).

In any case, whether you are going to use them with the *Battlesystem* rules or just for collecting, please take your time in the construction process. It will be needed.

— Leighton Kato



INFLUENCES FROM ABROAD

Many of the foreign influences have been described above, but there are even more. Some of them are subtle—MIO has credited black American artists **Roberta Flack**, **Chaka Khan**, and **Gladys Knight** with providing the basis for her own singing style. Some are more obvious—remember *Orguss* (1983), with its folksong-like themes? Or that the music for *Genma Tai Sen* (aka *Harmagedon*, 1982) was written by **Keith Emerson** of **Emerson, Lake, and Palmer**? Or that the opening theme for *Vifam* (1984) was sung *entirely* in English? Much of this influence comes from the subject matter, of course. One would expect a *shojo* anime such as *The Kabocha Wine* to have light and airy music, and it does. An outstanding example of European-style melody is *Aura Battler Dunbine*, from 1983. With its use of lute, kettledrum, and French horn,

its medieval sound is very authentic (even though it's not on medieval Earth!).

Music that evokes "outer space" has used everything from symphonies to synthesizers to create the proper mood. At opposite ends of this spectrum are *Space Cruiser Yamato* (1977 and later), and *Captain Future* (1978). *Yamato* music is famous for its emphasis on brass and scat (more on that below), while *Future* is much lighter with a faster tempo, and use of clarinet, saxophone and snare drum—and synthesizer—for that "spacy" sound.

The 1984 *Lensman* movie relied on electric piano for the same effect. I don't know just what instruments were used in the several versions of *Megazone 23* (listen to "Runaway" on Volume 1), but they all worked very well.

For those who prefer heroic themes, several pieces of music from the OAV series *Moldiver* (1993) are just the thing; the theme for *Moldiver-1* sounds oddly familiar (think of a big red "S"), and would make any superhero proud. *M.D. Geist*, on the other hand, uses a great deal of horns and electric guitar. It's basically heavy metal, anime-style, and sounds as good now as when it was written in 1986.

Two noteworthy musicians of recent times are **Kawachi Atsutaka**, who in 1994 wrote the signature theme for *Macross 7*, "Seventh Moon", and **Namba Hiroyuki**, whom we know from *Armitage III*. He wrote the score for both the miniseries and the movie, and his music is as cyberpunk as it gets.

"Scat" is a term in which the singer substitutes improvised nonsense syllables for the words of a song, and tries to sound and phrase the voice like a musical instrument. This type of singing has been popular for many years, and has moved from its jazz roots to "doo-wop" bands, to vocal groups (think Manhattan Transfer), to anime. Many of **Matsumoto Leiji's** animated works, including *Yamato*, *Galaxy Express 999*, and *Queen of a Thousand Years*, have music albums with extensive use of scat. The current avatar of scat singing in anime is singer **Arai Akino**, who has worked with Kanno Yoko on *Macross Plus* and *Please Save My Earth*.

Possibly because of scat, one apparent casualty of the evolution of anime music has been the chorus. In the '70s, backup voices were very common, and added much to the theme songs. *Combattler V* (1977) and *Cyborg 009* (1968, 1979) are well-known examples. The three *Gatchaman* series (1972, 1978, 1979) were famous for using children as backup singers. But with the rise of the idol singer in Japanese show business, the

backup chorus became smaller and less articulate. In anime, at

SOUNDS ON CELLULOID Part 3

music in japanese animation

least, all they seem to do now is chant. Both kinds of singing styles are heard in OAVs and feature films; chanting can be heard in Megazone 23, Macross II, and Macross Plus, as well as the 1995 movie *Ghost in the Shell*.

The saddest casualty of the change from LP to CD is the loss of all the goodies the albums used to include; posters, calendars, stickers, production sketches and stuff like that. Now, if you get any bonus at all, it has to be at the point of sale...in Japan!! Alas, those wonderful giveaways will never be repeated; and a CD insert has insufficient space for a really nice poster of, say, *Cutey Honey*...*sigh*.

That's our look at anime music from the '70s to now. It continues to evolve, of course; in five years there will be another trend, and it'll be different again. Compared to earlier times, there's more of it, it's become more varied, its quality has improved, and it costs less (yes, the yen is higher, but the albums are longer). The only problem now is that it won't easily fit on a cassette anymore...!



DISCOGRAPHY

Perhaps the best thing about anime music—especially to Japanese-impaired people like me—is that it does not date easily. A show produced in 1973 may reflect the musical trends of the time, or not—with the result that the same music can still sound fresh twenty years later. The Symphonic Suites are especially good at sounding timeless.

Below is a list of titles referenced in this article. I would recommend almost any of them if you've never heard this kind of music before. Some of you may not agree with these choices, but hey, that's what makes life interesting, right?

ALBUM

CYBORG 009 *Memorial Songs Coll.*

DANCOUGAR Vol. 1

GALVION Vol. 2

GATCHAMAN *Memorial Songs Coll.*

GUNDAM 0083: *Stardust Memory*

Legendary Idol ERIKO Vol. 1

LUPIN III 2 (1979)

LUPIN III 3

MACROSS II Vol. 1

MACROSS PLUS Vol. 2

MACROSS *The Complete*

MACROSS 7: *Galaxy Network Chart*

MEGAZONE 23

MOLIVER Vol. 1

MOSPEADA *Super Collection*

ROBOTECH *Perfect Soundtrack Album*

Pretty Soldier SAILOR MOON

SOUTHERN CROSS *Best Collection*

SPACE COBRA

Video Girl AI

Mobile Suit ZETA GUNDAM

PLEASE SAVE MY EARTH *Image Soundtrack*

Columbia CC-4191

Epic/Sony 32-8H-33

Star Child K25G-7207

Columbia CC-44194

Victor VICL-271

Toshiba EMI LD32-5100

Columbia CC-3370

Columbia YP-7073-AX

Victor VICL-365

(US edition: JVC 1003-2)

JVC 1005-2 (US edition)

Victor VICL-40031-33

Victor VICL-572

Victor JBX-25062

Pioneer PICA-1005

Victor VDR-1231

Streamline SL-9311CD

Columbia COCC-9896

Animage 27ATC-120/1

Columbia CX-7074

JNA 1511-2 (US edition)

King K32X 7002

JVC 1007-2 (US edition)

Some of these titles are no longer in print, but many others have been reissued in CD format. To find them, look at trade publications (*Advance Comics*), video game magazines such as *EGM* and *Gamefan*, and other anime-oriented magazines. Anime music is now starting to trickle in at affordable prices, and the companies who sell it will be happy to help you get it.

Go forth and listen!

ERRATA: The *Mazinger Z* theme was sung by **Mizuki Ichiro**, who also did, among others, *Kikaider* and the '78 *Captain Harlock* theme. A contemporary of Mizuki was composer **Watanabe Michiaki**, responsible for **Nagai Go's** animated works in the '70s (*Mazinger Z*/*Great Mazinger*, *Kotetsu Jigu*), and in 1991, *Getter Robo Go*. He also wrote the themes for many sentai shows, including *Kikaider*, *GoRanger*, *Battle Fever J*, *Dengekitai Jakka* (JAKQ), *Sun Vulcan*, and *Goggle Five*.

Credit where it's due: my thanks to **Karl Kletzker** for details about *Mazinger* and *Harlock*; to **Ross Yoshino** for letting me borrow his albums; to **Tower Records** for keeping late hours; and most of all to **Kumi Hirota** for translating all those names! Any mistakes are mine alone. -MS



So you've got yourself a REAL

GARAGE

A/// right!

You've gotten that luscious (and expensive) garage kit you saw in *Hobby Japan*. With eager hands you open the box; you reach in and withdraw the tan or ivory pieces that represent Lena Inverse or Rei Ayanami, or maybe Ryo-oki or a *Scopodog*. You bring it closer, and notice that it's not like other kits you've had. It's heavier, and has a different texture. Then you notice the wealth of detail, and some of it's surrounded by...what *is* that stuff, anyway? How to remove it? What kind of glue can be used on this? What's to be done about keeping it upright (many figure kits don't stand up by themselves)?

Then you realize: *you don't know how to put this sucker together.*

That's why we're here. A garage kit from Japan can easily cost \$70 or more. Such a costly item deserves the best development you can give it, and we're going to walk you through the basics of building one.

First, the definition: garage kits are representative models, based on anything from Godzilla to ChaCha. Most of these are officially licensed, and will have a little sticker on the box saying so. This accounts in part for the high cost of these items. Made from a master clay mold by a sculptor (who is often a fan, too), they are then cast in polyurethane resin in limited numbers; 200 is usually the maximum run. The resin must be mixed and prepared, which is itself hazardous, since the curing process generates a lot of heat and a nasty odor. It's also very time-consuming; even a 1/12 scale figure needs 24-36 hours to cure properly. Larger ones, of course, take longer, and the larger the model, the longer it takes. The average mold is good for 10 to 20 models, which accounts for more of the cost. All of this was, and often still is, done in someone's garage, which is where the term comes from. The fact that resin kits are limited-run also adds to their value as collectors' items, whether or not they are actually built.

Some of the Japanese garage-kit makers are internationally famous: Volks, Kaiyodo, and Max Factory are three old and prestigious ones. Resin kits are all they make, and their success comes mostly from identifying model trends quickly. In the mid-1980s, Tsukuda Hobby produced some three dozen GKs of their own. These were made of a semi-hard polyethylene plastic, almost like vinyl. They were tremendously popular due to their price (3000 yen) and choice of subjects (*see photo*). Today, there's only one mass-producer of resin kits. That's B-Club, which also produces a monthly magazine of the same name, largely devoted to that subject. Both the company and the magazine are owned by the hobby/entertainment giant, Bandai. However, the majority of garage kits are "house" kits, produced by one particular hobby store. My very first GK was one of those; a model of Lum I purchased in Tachikawa City and available nowhere else.

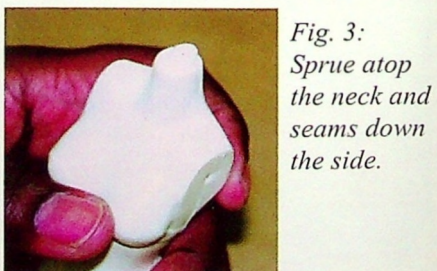
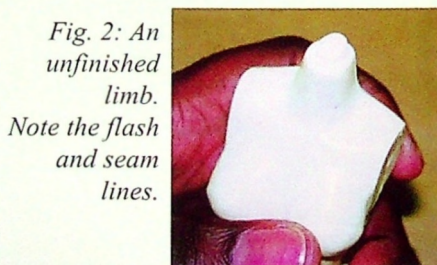
Tsukuda Hobby's versions of some familiar anime faces...



Minmay, straight out of the box



Fig. 1: Some of my tools. Love that sandpaper...



KIT



Some of Tsukuda Hobby's legendary 1980s figure kits

By Milton Streeter

The scale of these kits vary. Some ambitious modelers have made 1/55 scale Layzners and 1/72 scale Valkyries, which are incredibly detailed and horribly expensive. Most, however are in more popular sizes. Character figures are usually in 1/12 (6 inches tall), 1/8 (8 inches), or 1/6 (12 inches). There are also 1/24 scale figures to enhance car model kits, and a "non-scale" which is for SD (super-deformed) figures.

Many subjects end up as garage kits, but by far the most popular subject is anime characters, and nearly all of those are women. Big surprise, huh?

For this article, I chose a simple, mass-produced GK—Lynn Minmay. It's a very basic kit, without any ornaments, and the principles used in building it can be applied to all kits of this type.

First, you need tools. **Figure 1** shows most of mine: cutters, modeling putty, sandpaper of various grades, assorted files (you can never have too many files!), and glue. The **wooden stick** is just an ordinary coffee stirrer, very cheap and excellent for spreading putty into the places you want it. The **sandpaper** is 3M® Wetordry™, but any decent type will do. The grades are most important, though. I use 280-, 360-, 400-, and 600-grain for my kits. 800 and even 1200-grain papers exist, but unless you're doing a really smooth surface, you won't need them. The cutter and files were bought at various places, including mail-order. The **sprue cutter** is vital for removing "sprue" (excess resin) from the model; if you've ever built a plastic kit, you'll have also used one to remove parts from their runners. The **files** are of varying cuts and grades; pointed, cylindrical, flat. The oddly-shaped ones are **riffler files**, and are designed to smooth out places where the sandpaper cannot go, such as elbow joints.

There are many brands and kinds of **putty**. Tamiya™ makes an excellent one, but it's a bit expensive. Squadron™ makes two different grades of putty. One is green and has the consistency of cream cheese; the other is white and slightly thinner. I prefer green because it's easier to see against a white resin kit. There is also **epoxy putty**,



Fig. 4: Removing sprue

Fig. 5
(below):
Putty
freely--it
all sands
away later.



LEGS: Puttied (above), puttied and sanded (below)

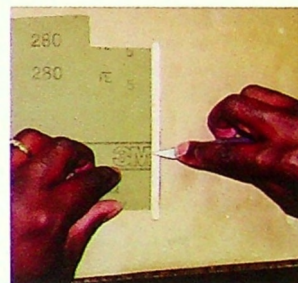
- Now What?!

Making A Small Sander:



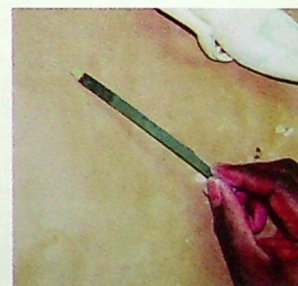
1

Apply Super Glue to wooden stirrer



2

Press stirrer to the back of a sanding sheet and cut to shape



3

Finished sanding stick



Fig. 6: Leg Attachment. The gaps in the right leg have been sealed with epoxy putty. The left leg has not.



Kit parts with putty along the seams.

gives you just as much acetone and costs much less.

Third, if all goes wrong, *don't panic*. Never use your super glue without having your solvent close by. If it's on your fingers, pour the debonder on a tissue and rub gently. If it's more serious, see a doctor. No law says you *have* to suffer for your hobby!

Okay, what next?

You wash it, that's what! Experienced plastic modelers do this all the time, and so should you. Not only will it remove any remaining traces of mold film, it'll be easier to paint later.

After washing, lay the pieces out to dry. Next, cut away the sprue. You can do this quite easily with the clippers. If you don't have any, you can use an X-Acto knife with a #11 blade (the most common). Always cut AWAY from you, with short strokes. Larger sprues are usually on the head and feet, places that often have little or no detail. These are sometimes too big to be cut away; if you have a Dremel tool, fit an emery wheel to it and cut the sprue off. Again, be very careful with power tools, and wear safety goggles. In hard-to-reach areas, use the files.

Now comes the most time-consuming part: removing those seams. If you have a high-quality kit, there will be little for you to do, but even the best kits have flaws. Believe me, if your finger can find the seam, your eyes will find it too. This is acceptable in clothing, but not for skin (unless your name is Frankenstein!).

As you can see in Fig. 5, I use the putty liberally, like spackling paste. This is not wasteful, even though you're going to sandpaper much of it away. This is what the coffee stirrers are for. You can use any small, flat object to spread the putty—some stores even sell metal spatulas for this purpose—but the wooden sticks will do fine. Be sure to completely cover the seam with the putty. The idea is to make the seam and the ridge line disappear, so build the putty a little over the height of the seam. Under normal conditions, Squadron brand dries in half an hour, but my advice is to give it a full hour. When it has dried, use the wet-and-dry sandpaper to smooth it down (Fig. 7). Use the coarse grades first, and the finer ones to make the finish smooth. Things will go faster if you wet the sandpaper, and keep it wet. If your model has lots of surface detail, use it dry.

Sooner or later, you're going to get some of that putty in places you don't want it,

whose use I'll describe later.

As for glue, the *only* kind to use on garage kits is **cyanoacrylate** ("super") glue. There are also several different grades of this, and you must choose them carefully. You'll often find these behind the counter in your local hobby shop, because these are hazardous substances. The best I've ever found is Zap-A-Gap™ CA+ ("Green Label"). It sets in 10 seconds and cures in ten minutes. Zap-A-Gap™ Pink Label is runnier, and sets even faster, but its thinner consistency means that the careless modeler could fuse himself to his work without realizing it.

And while I'm on that topic: first, try to prevent that from happening. Wear gloves. Disposable plastic ones will do; so will latex surgical gloves.

Second, anticipate accidents. The place where you buy your glue will often sell the **solvent** ("debonder"), too. A half-ounce bottle of CA+ can cost \$4.00, and the debonder can cost almost as much. A less-costly and equally effective debonder for super glue is at the local drugstore; nail polish remover



Fig. 7: Smoothing down the model



Fig. 8: Neck armature

Below:
Restoring detail with a scribing tool.



Below: Minmay, prepped



obscuring some details. Again, you can use the X-Acto on these, especially after it has dried. Usually it's just a matter of scraping it out. There will also be times when you're going to have a kit where the parts don't quite fit together, usually a shoulder or leg joint. This is where the epoxy putty comes in. Epoxy putty comes in two bars, which are cut off in equal amounts and mixed together. While moist it is very pliable, and can be used not only to fill in large gaps in a model, but also to make parts where there are none. It is waterproof when dry, and can be sanded, carved, and painted. Advanced modelers use epoxy putty for making additions to garments and altering body shapes (Fig. 6). Epoxy is usually very sticky, so keep the putty and your hands wet while you use it. For this model, I used Milliput superfine (about \$15.00), a versatile and very easy-to-work putty.

Now, I know you're anxious to put it together, but wait. On this figure, as on all figures of 1/12 scale or larger, you need to have an **armature**. An armature is simply a skeletal figure, usually made of rods or wire, which is used by sculptors to construct their figures. In this case, the armature doesn't need to run all through the figure. If the model is free-standing, you should have an armature. If the figure is not free-standing, or in an "action" (unbalanced) pose, you *must* have one. Not only will an armature make it easier to mount the kit on a base, but it also helps keep the parts in place while the glue sets.

Test fit the parts to be assembled first, and make a pencil line on both parts at the point where they line up. Then draw a line across the joint connecting those points, and that is where your armature will go. Use a small hand drill to start the hole, then enlarge and deepen it with a Dremel tool. For maximum strength, drill the hole so that it runs as parallel to the part as possible. For 1/12 scale (about 6") figures, a cheap and effective armature is a simple paper clip, unbent and cemented in a drill hole. But in larger figures you'll need something more robust, and a length of brass rod is just right for the task. The armature doesn't need to be very long; the ones I used here (Fig. 8) are only 1-1/2 inches. Use super glue to cement the parts together. Be careful—remember you don't need much.

Now, use some very fine sandpaper on the entire figure. This will allow the primer to get a good "bite" into the resin and make painting easier. Again, keep the paper wet, and afterward wash the model. A **scribing tool**, such as a dental pick or even a broken X-Acto blade, can be used to restore detail lines that were covered by putty or resin dust.

There, you're finished. Next time, we'll concentrate on the real challenge (and real fun) of building a garage kit: painting it! See you then!



step by step (so far)

- 1 Wash the model parts using dish detergent and water
- 2 Air dry pieces
- 3 Cut away sprue
 - A sprue cutter, #11 X-acto knife, and/or a Dremel tool fitted with an emery wheel will do
 - Use files on hard-to-reach places
- 4 Remove seams
 - Use model putty to fill in
 - Smooth down with sandpaper
- 5 Model Assembly...
 - Always test fit parts
 - Drill holes for armature
 - Glue in armature and assemble figure

(Hint: Sometimes it is easier to leave off parts to make painting easier. For instance, Minmay's head was left unattached at this stage)
- 6 Prepping for priming...
 - Sand assembled figure
 - Use a scribing tool (such as a dental pick or broken X-acto blade) to restore detail

This is a list of tools and equipment used to assemble the Minmay model featured in this article. Not all of these things listed are absolutely necessary, but they certainly are nice to have!

(Don't forget to use something to protect your work surface -- we used regular brown craft paper -- and to work in a well ventilated area)

- wooden coffee stirrers
- 3M Wetordry Sandpaper (Recommended grades: 280-, 360-, 400-, & 600-)
- sprue cutter
- files (various types, cuts, and grades)
- #11 X-acto knife
- Squadron putty (green)
- Milliput Superfine Epoxy Putty
- Zap-A-Gap CA+ Super Glue (Green Label)
- Acetone based nail polish remover (debonder)
- latex surgical gloves
- hand drill
- dental pick (scribing tool)
- thin metal rods for the armature
- Dremel tool outfitted with an emery wheel



coolstuff

anime

98-02

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KEY THE METAL IDOL Vol. 6

VHS -Subtitled-

Viz Video

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VHS -Dubbed-

Viz Video

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(TV) v.5

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* Pioneer Animation*

EL HAZARD: THE WANDERERS
(TV) v.5

VHS -Dubbed-

* Pioneer Animation*

98-03/03

PEACOCK KING: Castle of Illusion

VHS -Dubbed-

* U. S. Manga Corps *

58 min. Color Stereo \$19.95

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VHS -Subtitled-

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VHS - Dubbed -

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often the series will come out.

98-04/07

LADY BLUE vol. 2

VHS -Subtitled-

* Anime 18 *

60 min Color, stereo \$29.95

98-05

EL HAZARD: THE WANDERERS

(TV) v.6

VHS -Dubbed-

* Pioneer Animation*

EL HAZARD: THE WANDERERS

(TV) v.6

VHS -Subtitled-

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EL HAZARD: THE WANDERERS

(TV) v.6

LD - Bilingual -

* Pioneer Animation*

98-05/05

**PEACOCK KING: A Harvest of
Cherry Blossoms**

VHS -Dubbed-

* U. S. Manga Corps *

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98-06

shipping date

KEY THE METAL IDOL Vol. 8

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Viz Video

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often the series will come out.

KEY THE METAL IDOL Vol. 8

VHS -Subtitled-

Viz Video

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often the series will come out.

98-07

EL HAZARD: THE WANDERERS

(TV) v.7

LD - Bilingual -

* Pioneer Animation*

EL HAZARD: THE WANDERERS

(TV) v.7

VHS -Subtitled-

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EL HAZARD: THE WANDERERS

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VHS -Dubbed-

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98-01-28

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Graphic Novel

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Magazine

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Manga Anthology

continued, p 26



Write Here!

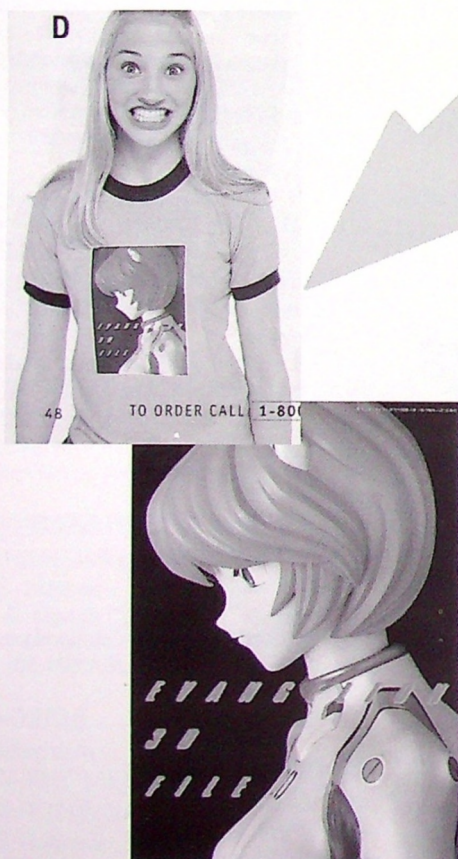
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LETTERS

Dear Animeco,

I just wanted to start off by saying that I love your magazine, especially the shopping guides in Tokyo (I'm planning a trip around those). You have a real otaku perspective with out being a hype magazine like other I could mention. ☺. Now then, on to the Tirade - you probably noticed that I've sent you a copy of "Delia's" Winter catalog. I don't know if you guys have seen this insipidly trendy mag before, but turn to page 48 and you'll see why I'm so pissed. What the hell is this world coming to when any two-bit fashion victim can wear an Evangelion t-shirt without having a clue who Rei Ayanami is! The least they could do is steal a real picture of Ayanami instead of one of a resin model off the cover of supplemental catalog from the Nov. 96 issue of Newthype (you can tell I have that issue, can't you?) That, and I thought you would also find the "Annie May" shirt on page 49 interesting. Okay, now that I've properly vented all of my anger, I've also sent you a picture of Soryu Asuka Langely, hope you like it. Ja!

Sincerely,

Liesl "Rei-chan" Christman

AD Vision, who owns the North American rights to Evangelion, wasn't too happy when they found out about this either... We'll see what happens.-wmh

Dear Animeco,

You have the best Anime magazine that I have seen so far. American anime magazines aren't that good because they have so much advertisements about junk. Well, any ways I was wondering if you could send me some stickers of Battle Angel, Ranma, the Tenchi Muyo series, Dragon Ball Z, or any other Anime series. I live in Greensboro, North Carolina. I have been to a lot of comic stores and they have no anime stickers of any Anime series at all. I would be real happy if you could send me some anime stickers. Keep up the good writing and drawing Animeco. I have some ideas that you could use for your magazine. Do you think that you could have some pages with all letters? Other than that your magazine is great!!!! Please send me some anime stickers I have been look all over Greensboro. And do you think that you could put some more anime comics and drawings in the magazine?

Your Favorite Fan,

John Rierson

Our advertisers here would be real happy if you got in contact with them with your request. -wh

Dear Animeco,

I've been with your magazine since the first issue but never received Issue #7 (despite having ordered it from the Diamond catalog) so I missed the article that was critical of Samurai From Outer Space. I have the book but haven't gotten around to reading it yet so I can't comment on the issues except what I can gather from reading Issue #8. In his Otakuland article K.J. "Keiji" ("Cagey"?) Karvonen took Ms. Levi to task for her spelling of Maytel and did so in a rather flippant manner. This seems somewhat capricious since the AY of MAYTEL gives the correct pronunciation as heard in the subtitled GE 999 videos and the use of a final "l" or "r" is arbitrary. Ms. Levi's MAYTEL is just an acceptable variant on Viz's MAETEL. If the rest of his criticisms are so poorly founded, then I think Ms. Levi has been grievously wronged. I find it ironic that he criticized her spelling and two paragraphs later misspelled two names...Kyosuke's family name is Kasuga, not Katsuga, and Hikaru's is Hiayama, not Hayama. I find it doubly ironic that he did so in the very next paragraph after having patted himself on the back for only having had two errors in all the articles he has ever published. I suspect he has had more that but no one has ever cared enough to write in and correct him. Mr. Karvonen, your ego is showing.

Sincerely,
Joel Sanet

Thanks, Joel. Your letter gives me a chance to talk about these two.

We at Animeco take pride in the fact that we have two such controversial columnists within our pages. Besides these two, others have very different views and opinions of anime and manga, and, unless the solid facts are wrong, these views should be respected. Those of us who are fans of this artform need to know and respect that. To date, comments from fans have been equally split as to which writer they like better, thus, we feel that they both add greatly to our fandom, and specifically to Animeco. -wh

Dear Ms. Mori & Ms. Hitaka:

Greetings and felicitations. Contests, contests, contests. First CPM's monthly trivia contest, then MixxZine's, and now yours (there's also one in the latest Usagi Yojimbo, but it's too late for me to submit). Well, here are my answers:

Maytel's name appears 15 times (p. 3, p. 5 x6, p. 12 x2, p. 29 x5 and p. 31), plus there are three appearances of "what's-her-name" (p. 5 x2 and p. 12); her image appears 6 times (p. 5, p. 16, p. 29, p. 31 x2 and p. 35).

An aside: Toni-chan neglected to mention that Susano-o and

Kusanagi, especially, are the subject of the current story arc in Usagi Yojimbo, though I realize that it is neither manga nor anime. Issue #13's prologue 2 recounts how Susano-o slew the dragon and acquired Kusanagi (then named Murakumo-No-Trurugi—"Sword of the Village of Clustering Clouds"); Prologue 3 details how the sword came to carry its current appellation. I believe the arc will run through issue 18 and, as with any Usagi, I highly recommend it. YUM!!!

Sincerely yours,
John C. Watson

Thanks for your letter, John, and congratulations! (see page 5)

I'm sure Toni-chan will be interested in the additional Susano-o material that is found in Usagi Yojimbo. One of the things I like about Stan Sakai's works are the cultural and historical elements that he works into his stories. - wh

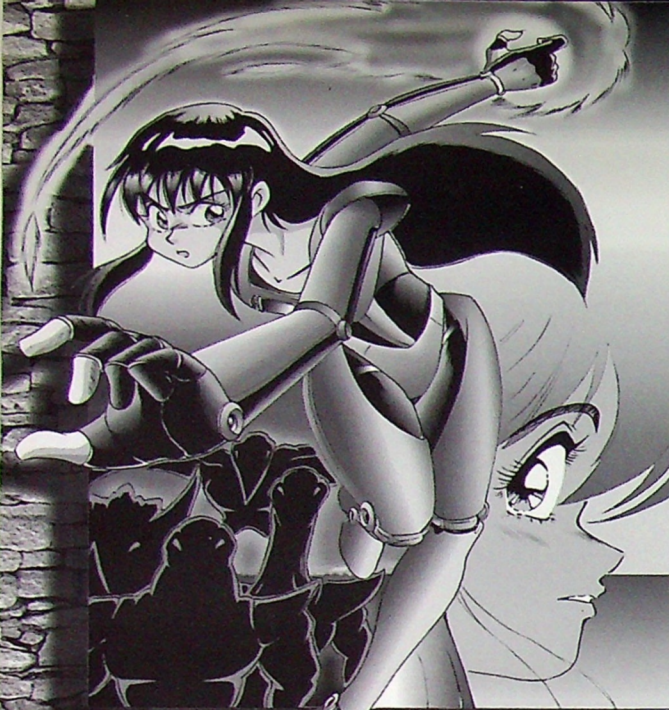
Dear Animeco,

We here on Atlantic Coast, rarely get any anime that is good. I have a couple complaints. Why does all the anime coming out now suck? They need to be more anime flicks like Ninja Scroll and Fist of the North Star. Can you recommend any titles worth seeing not like (Violen Jack) the crap manga is putting out. There strictly 55 mins shit. I like English or dubbed better then subtitle. Here's a question what is the first episode of Dragon Ball is it the Arival because the boot leggers confuse me with the Japanese subtitled 1 with Gohan pissing on Krillin head. The TV series sucks I like the movies better. Another Question is Stream line going to continue the Freeman series or does it stop at 5 plus what about there Great Concuest of 3 Kingdom that was good. I played the Super

Nintendo video game and Sall (?) more times to play then just the first. That another thing when I bought the game like awhile back it came with that who bought and coment stuff, so I told them to make Romance (Komance?) a video game like a fighter. Now they came out with that Dynasty worriers. I want to sue. Why can't we have Dragon Ball Z video games why do we have to buy a confertor it the same dam system just a little switch changes shit by names. O I almost forgot your magazines great just a little small that all. But are you tryin to look like Animerica with that stupid shit in the middle with the comic,

Your reader
Puerto Rico





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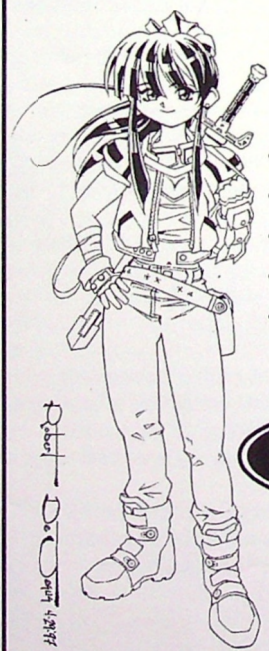


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by Jeff Banning

the third time's the charm? or my misadventures at

Here I am again, writing an article about the newest Anime Weekend Atlanta,

have even secured it for next year. It's probably a good thing, since this year's

on.

OK, let's stop rambling for a moment and mention that there were guests at this con. New guests this year included: Amy Howard, the voice of Nova in *Star Blazers*; Lea

Hernandez, a freelance artist; Elin Winkler and Pat Duke, who work at Radio Comix;



Iria from Zeiram The Animation

ANIME WEEKEND ATLANTA 3

which was from November 14-16. I guess the offer of getting in free again was too good to resist. This year, oddly enough, there was a Russian Communist theme to the convention guide and the badges; as a reporter, my badge called me a "martyred Trotskyite." Last year's convention was pretty good, but this year's was even better. Having a bigger, nicer hotel in the Marriott North Central helped, as the rooms were nicer and the video rooms were bigger. It also allowed for more space in the

*A Mirage Knight
from Five Star Stories*



*Dave Merrill, con chair,
burning a Magic card*

dealer room and more space for the various big events like the costume contest. The con staff has been trying to get this hotel for a while, but they managed to get it this year and

article's subtitle. For example, because I had to eat and because of several wrecks we came across on the way, I missed the



Sailor Moon

AWA was bigger than the previous two and next year's will probably be even bigger.

Anyway, I ended up behind on some of the events, which explains the "misadventures" in this opening. I don't feel too bad about that, though, since some of the staff was late to it, too (well, that and I've become fond of eating). I also managed to miss the amateur video contest because I was actually paying attention to a different panel, which I'll mention later

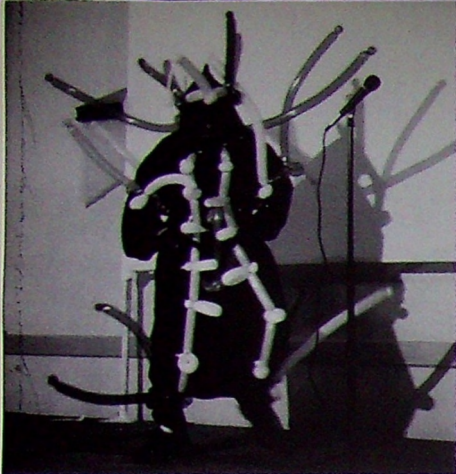
Kuni Kimura, who works at Studio Ironcat; Don Yee, president of the Cartoon/Fantasy



*Chow Yun Fat wins the
John Woo anime fight*

Organization; Fred Perry, an artist at Antarctic Press; and Toshifumi Yoshida, chief translator at Viz. Several guests from last year returned, including: Bruce Lewis, who worked on the recent *Star Blazers* comic; Carl Gustav Horn, a writer for *Animerica* and *Wizard*; Neil Nadelman, translator on several US anime releases; Ed Hill, a cartoonist; Steve Bennett, who works at Studio Ironcat; Alex Matulich, writer of *JACOSub*, a computer subtitling program; Bill Mayo, a modeler; Jeff Tatarek, a videographer, fansubber, and costumer; and others I'm sure I'm neglecting. I apologize for any I didn't mention.

Also showing up at the convention, though not technically in the guest category, was an event called *Gatchapalooza*. This was a celebration of the 25th anniversary of *Gatchaman*. It was more than



The Overfiend

a little interesting seeing old episodes of Gatchaman subtitled, especially since I had only seen them as *Battle of the Planets* or *G-Force*. They also had several pieces of Gatchaman and Battle of the Planets merchandise, including an old BotP comic and the BotP board game. I'm starting to feel old.

Another new thing at this year's con was Sherbert Productions, an anime parody group. It was good to finally see some of their stuff, since I've never been to one of the California conventions and they don't distribute their stuff. I'm not sure if it's new, but they had some parodies of Gatchaman '94 (the regular versions are available in video stores now from Urban Vision as Gatchaman) this year. Good stuff.

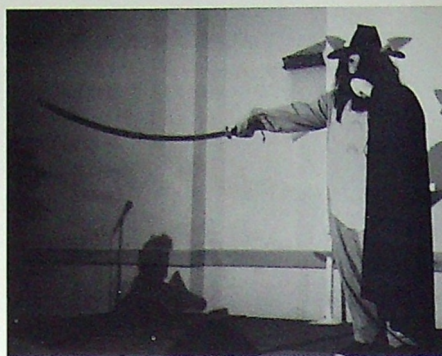
I noticed in this year's dealer room that some things have changed on the retail end. This year was the first year I saw anime DVD disks for sale. I also saw a lot more action figures this year. I would have liked to have gotten an *Evangelion* figure or two, but I thought they were a little too expensive at \$25 each.

Now on some of the events. The panel

I attended that caused me to miss the video contest had the aforementioned Amy Howard discussing her *Star Blazers* memories. This panel also had some of the other guests talking about *Star Blazers*. Bruce Lewis told us that there is apparently a *Star Blazers* movie (that's right. *Star Blazers*, not *Yamato*) in pre-production. It seems to be a deal between Yoshinobu Nishizaki, the creator of *Yamato*, and Disney. The story isn't final yet, but the plot as of now is very similar — Gamilon's bomb Earth, Earth force digs up old ship, old ship refitted, go to Iscandar, get the Cosmo DNA. However, it's quite unlikely that the *Yamato* would be used. The current plan is for the *USS Arizona* to be the ship, although this, too, like a lot of the details, could change.

The only major event I went to was the costume contest. Some very neat costumes this year, in addition to having a bigger room. The big room was necessary, too, as there were 43 entries (an entry being

one person or a group). Some of the winners included a *Porco Rosso* for best makeup, a *Mirage Knight* from *Five Star Stories* for technical excellence, and an *Iria* from *Iria: Zeiram the Animation* for best of show. Some of the more peculiar entries included a LARGE group scene done as if John Woo was directing (Chow Yun Fat ends up winning this fight), the *Overfiend* and *Howard Stern*, and the return of a *Totoro* from the previous contests. This *Totoro*, however, is now gay, a recovering addict, an exporno star, and star of the upcoming *Vampire Hunter D 2*; somebody has an odd



Totoro, as Vampire Hunter D; somebody has an odd imagination!

imagination.

Also at the costume contest was a yell for *Key*, the *Metal Idol*. Apparently a similar event was at the premiere of *Key* in Japan, so Viz's Toshifumi Yoshida asked the crowd to yell for her. As a result, we'll get a credit in volume 4 of the Viz release.

One more thing I have to say about this year's AWA. In the con guide and on the web page were bits encouraging the fans to bathe, brush their teeth, and change their clothes. It's kind of sad that this was even necessary, but it apparently worked. This year I didn't once get a whiff of anyone's body odor or bad breath. For that I thank you and I'm sure the other attendees and the staff thank you.

If you want to know more about AWA, they still have a web site up. The address for the site is:

<http://www.anime.net/~awa>



Costumes, costumes everywhere...



It's the birthplace of the *Yamato* and the powerful RA ships of *Super Atragon Z*. It's where Yuta first demonstrates his immortality after being killed by the police in *Mermaid's Forest*, and where the immortal child-monster, Masato, turns Misa into his new "mother" in *Mermaid's Scar*. It's where the mask of *Zeguy* first comes to light in a bloodbath created by human and demonic greed. It's not a place, it's a time. It's World War II.

Sometimes the World War II locale is relevant to the plot, but often it's not. Often it's simply a distant, vaguely horrible place in which anything can happen. Like many remote parts of the world, World War II has become a good locale for *anime* fan-

difficulties in securing the cooperation of the Korean people. And so on. The best that can be said of this approach to history is that it leaves almost no impression at all.

That doesn't mean that the average Japanese knows nothing about World War II, however. Those who go to college get the facts sooner or later. And those who don't, pick them up in the popular media. This includes films, television, poetry, art, fiction, popular non-fiction, and yes, *manga* and *anime*. On the whole, Japanese popular culture has done a good job of seeing to it that World War II is remembered more or less accurately. Of course there are exceptions: movies like *The Imperial*

mation necessary to determine what is fact and what is fiction.

This is the case in *Sohryuden: Legend of the Dragon Kings*. The villain of *Sohryuden* is Kamakura no Gozen, a

demonic old man who made a fortune as an army officer and war profiteer in Manchuria. In modern day Japan, his past is forgotten; he is revered as a sage while he corruptly controls Japanese politics from behind the scenes. This is uncomfortably close to the truth. Corrupt old men from Japan's militarist past did return to power soon after the war, partly because their money talked, but also because the U.S., deciding that it feared communists more than fascists, supported their return. Kamakura no Gozen's even more horrible associate, Dr. Tamozawa also got his start in World War II. Dr. Tamozawa is a mad scientist who enjoys dissecting his subjects while they're still alive. He would love to get his hands on the four Ryudo brothers to find out what makes them turn into dragons. In fact, doctors like Tamozawa did conduct some fairly bizarre experiments and practice vivisection on Chinese and sometimes American prisoners of war. Few of these cases came to trial. The U.S. granted them amnesty in exchange for the results of those experiments, most of which had to do with biological warfare. Neither the U.S. nor the Japanese government cares to see these events dredged up from the past, and Tanaka Yoshiki deserves credit for dredging away in *Sohryuden*. Unfortunately, *Sohryuden* weaves such real horrors together with fictional ones so neatly that only those who already know something about World War II will recognize the references to reality.

Most *manga* and *anime* are not so revealing about atrocities even when they deal directly with the war. The most common reason for this is that most *manga* and *anime* focus on a personal point of view. This is true even of battlefield dra-

TONI-CHAN EXPLAINS IT ALL

By Antonia Levi

WORLD WAR II

THE ANIMATED VERSION

ties simply because no one knows much about it.

That may come as a surprise to American's who are accustomed to hearing how much better Japan's educational system is. Whether it really is or not is another subject. In general, Japanese do learn more about their long history than American students ever learn about their short one with the noticeable exception of World War II. That's no accident. Over the years and the outraged protests of parents, scholars, and other nations, the Ministry of Education [*Mombusho*] has sanitized the way in which World War II is presented in the schools until few facts remain, and even those are so couched in bland euphemisms that no one is likely to remember them anyway.

Read a Japanese high school history text and you'd never guess that Japan was once the terror of the Pacific. Japanese troops, you will learn, didn't invade China, they merely advanced into it. They didn't torture murder and rape the civilian population of Nanjing, they merely treated non-combatants in a way that later became an issue in the war crimes trials. They didn't employ terror tactics against the anti-Japanese resistance in Korea, they simply had

manga that find titillation in the violence and atrocities committed by Japanese troops, and video games in which Japanese can try to win the war without considering ideology or cost.

For the most part, however, the worst that can be said of popular representations of World War II in Japan is that they tend to be either so personal that there is no chance to consider the broader historical implications, or so mixed with fantasy that it's hard to figure out what the facts are. There's no political agenda at work in this. Politically, most popular representations of World War II take an antiwar stance for the simple reason that most Japanese, authors and artists as well as their audiences, claim to be antiwar if not actually pacifist. If popular representations of the war fail to adequately address some of the historical issues, this is usually the result of artistic and market considerations.

That doesn't change the fact that anyone who learns about World War II from the popular culture, and especially from *manga* and *anime*, is bound to miss a lot. That's true even when the author tries to reveal some of the interesting details that got edited out of the high school texts because the audience often lacks the infor-

mas where the focus is on the personal relationships between the soldiers. The main atrocities are those committed by Japanese officers on their own men. The brutality with which the Japanese soldiers were treated by their officers is amply documented and is, in fact, believed to be one of the reasons that they reacted so brutally toward others. Somehow the results of that brutalization never seem to get as much play as the brutalization itself, at least not in the World War II *manga* I have read which, admittedly, are few. I think it's a guy thing which I, predictably, don't get.

Fortunately, not all World War II *manga* and *anime* take place on the battlefield. Some take place on the Japanese home front. The two most familiar to Americans are also two of the best: *Grave of the Fireflies* and *Barefoot Gen*. I have a split personality where these two films are concerned. The *otaku* in me loves *Grave of the Fireflies* and considers it the best *anime* ever created by anyone who wasn't Miyazaki. The historian in me prefers *Barefoot Gen* which, despite its rather flat style and awkward plot twists, does a much better job of showing what life was like on the Japanese home front.

Grave of the Fireflies, for all its beauty, is the kind of story that leads scholars like Ian Buruma to accuse Japan of having a "victim mentality" about World War II. Actually, I think any people who have had two atom bombs dropped on them are entitled to feel like victims at least some of the time, but it is true that Japanese depiction's of the war do stress what the Japanese suffered rather than what they made others suffer. That's natural and all nations do it to some degree. Japan, however, does it more than most.

The reasons are not always political. In the case of *Grave of the Fireflies*, they certainly aren't. *Grave of the Fireflies* is an antiwar film which offers a grim picture of what war does to people. The damage is not limited to Seita and Setsuko who starve slowly to death, or to their mother who dies of burns as a result of "conventional" fire bombing, a less well publicized

aspect of the last days of the war, that actually caused more fatalities than the atom bombs. The film also shows the slow collapse of the social order and even simple human decency. Seita's aunt, for example, was probably always something of a bitch, but it took the war and extreme food shortages to turn her into the kind of woman who would withhold food from two orphans. The same is probably true of the farmer who beats Seita for stealing a few potatoes, and for Seita himself, who becomes a thief. Other characters react less dramati-



From *Grave of the Fireflies*,
(c) 1988 Akiyuki Nosaka/Shinchosha Co.

who matter-of-factly cleans up Seita's remains, for example, has little feeling left in him. The same is true of the doctor who coldly diagnoses Setsuko's condition as terminal malnutrition. He no longer allows himself to care about dying children because he can't afford to care; caring would render him unable to do the little good he still can do.

Nor does the patina of nostalgia and sentimentality that overlays *Grave of the Fireflies* necessarily detract from its antiwar message. The beauty of the animation, the softness of the outlines, and the love between Seita and his sister could render the appalling devastation of the war all the more vivid by contrast. In fact, it does have that effect when the reality of war makes an actual appearance in the form of maggots crawling from the mother's corpse or the bloated, burned bodies left by the fire

bombs. However, such scenes are few and easily overwhelmed by the personal story. For most of the bombing scenes, Takahata preferred to use long distance imagery or even more distant aerial views. Artistically, this was probably a sound decision. Politically, it was not.

The same is true of the attitude to the war itself. Americans are usually impressed by the lack of animosity shown against the Americans who drop the bombs. That's true and forgiveness is a wonderful thing, but the attitude in *Grave of the Fireflies* is disturbing because it's so passive. The war exists as a thing in itself, one of those *sho ga nai* [it can't be helped] situations. But World War II could have been helped, and it should have been. That's what disturbs the historian in me when I watch *Grave of the Fireflies*. It reflects the same passivity towards the war and politics in general that made it so easy for the militarists to come to power in the first place.

Of course, much of this passivity can be explained by the fact that *Grave of the Fireflies* sees the war through the eyes of a child. Obviously a fourteen-year-old boy cannot be expected to do anything about the political situation he finds himself in, but that doesn't mean that the film itself had to take the same attitude. *Barefoot Gen*, after all, is also a child's view of the war, but its attitude is anything but passive.

Barefoot Gen is actively angry and almost painfully politically correct [Japanese political correctness, that is] in the way it views World War II. Actually, the *anime* version of *Barefoot Gen* works better as a story than the *manga* precisely because cutting removed so much of the historical detail. The *manga* version of *Barefoot Gen* includes virtually all the information that gets left out of high school history texts. Gen's father's futile attempts



From *Barefoot Gen*,
(c) 1983 Keiji Nakasawa.

cally but also reveal the deadening effect war has had on their humanity. The train station attendant

...Passivity
results in evil
even when
intentions are
good...

to speak out against the war illustrate the strict nature of censorship under the militarist regime, and the brutality [which extended to family members other than the immediate offender] with which it was enforced. The plight of Gen's cousin, Gokichi, who loses all four limbs and his eyesight in the war offers harsh and accurate testimony as to how the militarist government failed to support even those who supported them. Then there's the story of Lt. Kumai, a *kamikaze* pilot whose volunteerism was anything but voluntary. Through the character of Mr. Pak and his family, Gen learns about the enslavement of Koreans as laborers. For some reason, Nakazawa does not mention the "comfort women": teen-aged girls, mostly Koreans, who were forced to serve as prostitutes for the Japanese troops. He does, however, manage to work in the fate of American prisoners of war working in the Hiroshima shipyards. Unfortunately, all this accuracy comes at the cost of artistry. There is also a compelling personal story going on in *Barefoot Gen*, a well-told story of a boy struggling to maintain

hope and humanity in almost impossible circumstances, but it gets lost in all the subplots and historical details.

That's not the only difference. Gen's story is actually rather similar to Seita's,



*From Grave of the Fireflies,
(c) 1988 Akiyuki Nosaka/Shinchosha Co.*

especially after the bombing when he must try to care for his mother and baby sister. Gen, however, is a very different kind of person. Like Seita, he is helpless and frustrated, but he is also angry and has a stronger survival instinct. He has none of Seita's passivity or, for that matter, Seita's gentleness.

The war, too, is less passive.

Nakazawa does blame the Americans for the destruction they caused. He also blames the Japanese government for the destruction it caused. Fair's fair. The war is an active character in *Barefoot Gen*, a pervasive atmosphere of violence that infects everything it touches. Unlike *Grave of the Fireflies* which stressed the numbing effect of war on human sensibilities, *Barefoot Gen* focuses on the violence.

The violence within Gen's family is horrific, partly because the child-rearing practices of the time included a lot of corporal punishment, but also because of the stress caused by desperation and starvation, and the general atmosphere of hatred all around. Much of this comes from above, from the militaristic government. There are no "nice" officials like the policeman who saves Seita from an enraged farmer in *Grave of the Fireflies* or *Barefoot Gen*. Senior officials are callous and uncaring as they make decisions that will cost thousands of lives. Local officials like Gen's teacher or the town chairman who threatens Gen's mother are simply neigh-

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WHAT'S THIS? by Eric Kihara

A guide to Japanese Animation Society of Hawaii's Programming

Hey JASHERs!

Winter's gone and hopefully all the Christmas party leftovers are too. Did you get what you wanted in your stocking? It probably beats what I got at the party's gift exchange.... As a side note, I'd like to reiterate for those who don't remember this column's humble beginnings (or who are picking this up somewhere across the ocean) that this column was never designed to be a truly accurate schedule of what we're showing but rather a list of upcoming shows that we were going to get around to. In that light, let me say that I am NOT responsible for the fact that this is the second time I am announcing that we will be showing the end of the DNA2 series (Ah, the best laid plans of mice and men...).

Captain Tylor

More zany adventures of the *Soyokaze* crew as the Raalgon empire now is attempting to catch the famed enemy commander Tylor and his own side is trying to kill him off.

DNA2

With the last two episodes of this series, we will finally conclude DNA2. Will Junta or the Megaplayboy be in control? Will Karin's feelings for Junta be stronger than her fear of her boss? What role will Ami play in Junta's life? All this and a great deal more!

Machine Robo

An older TV series, this show is about a universe where mechanical beings live

and a select group of warriors must fight to defend their world from the invading machine empire (sounds kind of familiar, doesn't it?).

Votoms

This special feature is a blast from the past in beautifully clear re-release (old videos of this show are just so snowy...). A tale of mankind in the stars and the battle of rival factions which leaves one man hunted by both sides and searching for the truth and a beautiful woman. Lots of exploding vehicles and giant mecha in this one.

steve pearl's convention calendar

Once upon a time, we anime fans occupied tiny anime rooms at comic & SF cons (when they let us). In the 80's, there were several attempts at small anime related cons but the real action didn't happen until the 90's. Project Akon started off the 90's in Dallas, Texas but the fun didn't truly start until AnimeCon came along, with both Japanese & American industry guests. Anime Expo followed the next year, filling the void left by AnimeCon with Anime America making its appearance the next year. After 5 years, Project Akon finally got a Japanese guest. The next year was witness to the East Coast Convention explosion as Otakon, Anime East, & Katsucon all debuted in the space of one year. Now you need a scorecard to keep track of all the conventions. And here it is!

This is a monthly calendar of the various anime & manga conventions. (Due to space considerations, when listing non-anime cons such as ICON, only the guests from the anime track will be listed.) An expanded version of this list is posted monthly to the following internet newsgroups: rec.arts.anime.info, rec.arts.anime.fandom & rec.arts.manga as well as other online services and is also available upon request (with a SASE) from the Atlantic Anime Alliance, Rutgers Anime, and Megazone NJ. When writing cons, always include a SASE to ensure a response. Please remember that con information can change rapidly (especially as the con date approaches). Cons which don't have many guests listed usually confirm them closer to the con, so keep that in mind when planning which ones to attend. All conventions are interested in making their con the best possible and welcome suggestions and comments. Feel free to write them!

I welcome corrections, comments, and suggestions too. Please send them to me care of this magazine or email them to: starbuck@cybercomm.net

March 1998

Name: Animazement

Date: March 20-22

Location: Raleigh Hilton, Raleigh NC

Japanese Guests: Ms. Chisa Yokoyama, Ms. Rurika Fuyuki, Yuu Kamijyou, Nov. Takahashi

American Guests: Steve Bennett, Michael Brady, Juliet Cesario, Scott Houle, Kuni Kimura, Lanell Markgraf, Scott Simpson, Dave Underwood, Pamela Weidner.

Membership Rates: \$35 until Jan 31, 1998; \$40 until Mar 1, 1998; TBA at the door.

Hotel Prices: \$79 per night, 1-2 people; 89 per night, 3-4 people (1-800-445-8667)

For more information write: Animazement

'98, P.O. Box 1383, Cary, NC 27512-1383

Web Site: www.sorrelltech.com/
animazement

Name: Icon XVII

Date: March 27-29

Location: SUNY at Stonybrook Campus, Long Island, NY

Japanese Guests: TBA

American Guests: Steve Pearl

Membership Rates (Student/Non-Student):

3 day (Postmarked by 12/31/97) \$12/\$20; 3

day (Postmarked by 3/15/98) \$15/\$24; At

the Door (cash only) \$20/\$30

Hotel Prices: Call for information on local hotels.

For more information write: I-Con XVII PO Box 550 Stony Brook, NY 11790 or call (516) 632-6045

Email: anime@ic.sunysb.edu

Web Site: www.iconsf.org

April 1998

Name: Anime Central

Date: April 3- 5

Location: Holiday Inn O'Hare International, Rosemont, Illinois

Japanese Guests: Kenichi Sonoda, Scott Frazier

American Guests: Juliet Cesario, Robert

DeJesus, Jason Gray-Stanford, Amanda

Winn Lee, Steve Pearl, Scott Simpson,

Trish Ledoux, Toshifumi Yoshida

Membership Rates: \$30 until January 1,

1998, \$40 until March 1, 1998, \$45 at the door.

Hotel Prices: Single/Double \$89, Triple/Quad \$99 (per room per night)

For more information write: Anime Central, 6829 N. Lincoln Ave., Suite 101, Lincolnwood, Illinois 60046

Email: agitator@kaiwan.com

Web Site: www.anime.net/~acen/

Name: Baka-Con

Date: April 24-26

Location: Best Western Park Plaza in Puyallup, Washington

American Guests: Sam Liebowietz, Neil Nadelman

Membership Rates: \$30 until Dec 31, 1997, \$35 at door

Hotel Prices: \$68/night (206) 922-0080

For more information write: Anime Cafe, c/o BAKA!-Con, 325 S Garfield St, Tacoma, Wa 98444-5122

Phone: (206) 535-2395

Email: N/A

Web Site: www.wolfenet.com/~mklster/baka.html

May 1998

Name: Project: A-Kon 9 *

Date: May 29-31

Location: Harvey Hotel-D/FW Airport

Japanese Guests: Mitsuhsa Ishikawa, Scott Frazier

American Guests: Steve Bennett, Ben Dunn, Newton Ewell, Kuni Kimura, Neil

Nadelman, Elin Winkler

Membership Rates: \$30 for all 3 days until Jan. 1

Hotel Prices: \$82 (per room per night) (972) 929-4500

For more information write: Project: A-Kon, 3352 Broadway Blvd., Suite 470, Garland, TX 75043

Email: phoenix@cyberramp.net

Web Site: www.cyberramp.net/~phoenix

June 1998

Name: Canadian National Anime Expo '98

Date: June 26-28

Location: Metro Toronto Convention Centre
Japanese Guests: TBA
North American Guests: TBA
Membership Rates: TBA
Hotel Prices: TBA
For more information write: N/A
Phone: (416) 761-1760
Email: N/A
Web Site: N/A

July 1998

Name: Anime Expo *
Date: July 3-5
Location: Anaheim Hilton and Towers
Hotel
Japanese Guests: Akira Kamiya
American Guests: TBA
Membership Rates: \$35 until March 1,
1998, \$40 until June 1, 1998, \$45 at-the-
door
Hotel Prices: Single \$105, Double \$125,
Triple \$145, Quad \$165; 1-800-HILTONS
For more information write: SPJA/Anime
Expo 1998, 7336 Santa Monica Boulevard,
Suite 640, Hollywood, CA 90046

Phone: (818) 441-3653
Email: info@anime-expo.org
Web Site: www.anime-expo.org
August 1998
Name: Otakon
Date: August 7-9
Location: Hyatt Regency Crystal City,
Arlington, Virginia
Japanese Guests: TBA
American Guests: Steve Pearl
Membership Rates: \$35 a person until 5-31-
98, \$40 thereafter
Hotel Prices: \$90/night (1-4 people) (800)
233-1234
For more information write: 661A
Waupelani Drive, State College, PA 16801
Phone: (814) 867-3478
Email: info@otakon.com
Web Site: www.otakon.com
Name: Anime North *
Date: August 22-23
Location: The Michener Institute - Toronto,
Ontario
American Guests: Barb Scofield, Christina

Carr & Martin Hunger
Membership Rates: \$15 until January 31;
\$20 until June 30, \$25 after June 30 and at
the door.
Hotel Prices: Michener Institute student
residence. \$39.95/night, first come first
served. Please contact Velda McIntyre at
(416) 596-3101 ext. 3141.
For more information write: Anime North,
P.O. Box 24090, Dufferin Mall Postal
Outlet, 900 Dufferin St., Toronto, Ontario
M6H 4A0
Email: ddfs@interlog.com
Web Site: www.interlog.com/~dfs/
anime.north
Name: Anime Fest
Date: August 4-7
Location: TBA
American Guests: TBA
Membership Rates: \$15 until October 14th,
1997, \$TBA (At the door)
Hotel Prices: TBA
For more information write: AnimeFEST!,
PO. Box 292094, Luisville, TX 75029-2094
Email: RJenks@animefest.com
Web Site: www.animefest.com

October 1998

Name: Neko-Con Ichi
Date: October 2-4
Location: Holiday Inn Executive Center,
Virginia Beach, VA
Guests: Steve Bennett, Robert DeJesus,
Colleen Doran, Kuni Kimura, Steve Pearl,
Elin Winkler & Pat Duke
Membership Rates: \$15 until \$20 until
March 14, 1998, \$25 until June 5, 1998,
\$30 until September 14, 1998 \$35 at the
door
Hotel Prices: \$80 per room per night for
Single to Quad Occupancy, (757) 499-4400
For more information write: Neko-Con,
P.O. Box 11582, Blacksburg, Virginia,
24062-1582
Email: wingman@jurai.net
Web Site: www.jurai.net/~wingman/neko
Name: Anime Weekend Atlanta *
Date: October 9-11
Location: Atlanta Marriott North Central
American Guests: TBA
Membership Rates: \$TBA
Hotel Prices: \$TBA (800) 325-7224
For more information write: Anime Week-
end Atlanta, P.O. Box 13544, Atlanta, GA
30324-0544
Phone: (404) 364-9773
Email: awa@anime.net
Web Site: www.anime.net/~awa/
* Annie recommends!



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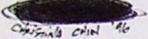
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Welcome, Welcome, Welcome to yet another BWD! Everyone get what they wanted for Christmas?



weak grin More time? Peace on Earth? I'd settle for *Final Fantasy Tactics* or *Chocobo Dungeon* for the PlayStation, but I don't think they've been released yet. :(I have been and will be playing *Suikoden* all throughout the Christmas Break. It's a great game! The character designs aren't as sophisticated as *Final Fantasy 7*s, but the storyline is better developed and has a better feeling of "completion" so far. I'm satisfied.

Come to think of it, actually, some of the *Suikoden* designs remind me of *Gunbuster* uniforms. Anybody remember Noriko Takaya? Her costume looks nearly identical to *Suikoden*'s Pahn (at least, the top quarter of his body I can see in the little game graphics), except that he wears pants and boots. And no, he doesn't "gainax" — no bouncing here! He's rock solid and looks just like Ryu from *Street Fighter* dressed in a *Gunbuster*-for-Men outfit. Ah, so stylish! I do so love a well-dressed man. ^_-



Cosplay (Costume play) at anime conventions here in the US have been around as long as the conventions themselves (since A-Kon in '90) here's a page that has links to Japanese Cosplay pages as well as some of the better western ones: <http://www.nyx.net/~wsantos/cosplay.html>. This page also gives you a little write up about how Cosplays are run here in the west. Speaking of costumes, I heard you went as "Cousin ITT" this year for Halloween?



LOL Never! Not unless someone paid me. ^_- I borrowed a friend's old outfit and went as a pumpkin orange and black Lieutenant Commander from *Star Trek: the Next Generation*. Cheesy outfit, but it served its purpose, and it was in Halloween colors. Oooh, aaaah! But I like the new *Star Trek* uniforms so much better with the grey jackets.

Man, you wouldn't believe how many people yelled, "Beam me up, Scotty!" at me. Yeesh. Did the Legion Chronicles folks man-

age to rope you into going as an Ewok for their Great Halloween *Star Wars* Saga?



What? So they could beat on me? Those guys *hate* Ewoks! Although, if I could get a tribe of us together, I'd take 'em on!



Oh, is that why they tried to get me to go before as an Ewok. Ouch. Hm. Hey, on the off chance that several of our loyal readers have missed it, in late October of this year, Japan was rocked by J-pop idol singer Amuro Namie's announcement of marriage to dancer Sam of the popular band "TRF." It was a "dekichatta kekkon," or a marriage as the result of getting pregnant.

Maybe this explains why I never see anyone at the Namie "Neoprint" machine over at Burger King in Kaimuki Market City. I think there's another Amuro Namie Neoprint machine in Ala Moana Shirokiya, standing by one with two guys from TRF. (To quote the Neoprint machine: "You can take a picture of your face and put it on a sticker!" In the Namie Amuro/TRF machines, your picture will be merged with them standing in front of you.)

Anyhow, wasn't Amuro Namie incredibly popular with prepubescent girls? I wonder what kind of ideas this is going to give them. ^_^;; Should be interesting to see if Amuro's career fizzles out now. o_O;



I do know those Neoprint machines had just about the cutest voice coming from them! It's too bad the ones I see have the sound turned off now. Must have been bugging the store help. ^_^;




Probably. =) They were cute, but listening to the same thing for over an hour one time at the Burger King just about drove me into a killing frenzy. *grin* For you Masamune Shirow and U2 fans out there, the credits of "Ghost In The Shell" say the film features an end song by Passengers (U2+Brian Eno). The song is played during the the ending credits of the English dub of *GitS* only. (The sub has the Kenji Kawai music.) In Roger Ebert's review of the film he writes that it "includes a song performed by U2, 'One Minute Warning', that runs nearly five minutes under apocalyptic images." (from MS Cinemania)


Digest

ANIME AND THE INTERNET




You can find "One Minute Warning" on the Passengers CD called "Soundtrack vol. 1" and on the Japanese release CD of "Ghost in the Shell Project 2501 Image Album." (This CD includes character dialogue snipped from the movie as well as weapon sound FX.)


 Figures, Manga Entertainment has said in the past they'd get big name bands to replace or add to the music of the anime they bring over. Or in this case, the anime they helped produced.

 I've been getting back into role-playing lately and came across a post mentioning that R. Talsorian Games (known for their "Cyberpunk" and "Bubblegum Crisis" systems) got the license for Dragonball Z and is planning a game based on that TV anime series. There's at least one manic DBZ otaku-ette I know of who'll probably go and snap up a copy as soon as it hits the shelves.


Visit the R. Tal www site for more info at:

<http://www.best.com/~rtg1>


 Considering that most of the characters in DBZ have powers that are almost god-like, this should be interesting concerning how this is handled.


 As for other interesting merchandise (although it'll be past Christmas by the time this mag hits shelves) — the new *Warrior Nun Areala* action doll has hit the local top 10 Worst Toys for the Holidays list on FM 92.3, KSSK. I was just flipping through channels one morning in early December when I heard them air the listing. I think someone objected to the exotic lingerie underneath the warrior nun outfit and the fact that the nun battled demons brought forth by pagan gods.


Sorry I couldn't be a bit more specific about it all, but I did try to get through to KSSK offices, but was stymied by their answering machine service. Ugh.


 I guess when you're a big time radio station, you don't have to answer messages from reporters of a magazine they never heard of. I would have filled up their answering machine

just for the heck of it myself. :^)

 Finally, I must say, I love spotting little anime touches on everyday objects. There is apparently a black minivan driving around Oahu with P-CHAN on its plates. (thanks to Mark Verrey of Oahu) I saw another car around a while ago with ICZER. I think that's pretty cool. Shouldn't call them "little" touches, though — I hear it costs something like \$400 to get a personalized plate like that! ^_^; Isn't that right?

 Sure, why not? Hawaii's not ashamed to charge people to go to certain beaches, so why not charge 'em for vanity plates if there are people willing to pay that much? Also, I've been told you can find some of Robert DeJesus' art scattered around PSM(PlayStation Magazine). So, hey, we anime types get around, ne?

 That's right! Who knows where we may pop up next? Just the other day too, I saw the coolest painting of Ukyou Kuonji (Ranma 1/2) in front of the first C in the Civic sign on the rear trunk of a red Honda Civic tooling around Nu'uano. I like it! I feel there's generally such a sense of community when you find someone else with the same interest in anime. It's nice, considering how impersonal a lot of life is today.

 Thumbing through the long-since-defunct *Animag* #3 from '87, I spotted an interview with Toren Smith, the man behind Studio Proteus, one of the top translators/importers of manga here in the States. I had a question about a property they were trying to get in '87 and this was his reply:


Hi, Wendell!


Long time no hear!


We actually DID get the rights to do a *Crusher Joe* comic, but I was unable to find an acceptable artist to work with me on it. I got two sample pages from Mike Ebert (remember him?) that were great, but Mike soon quit the world of anime and we forever lost him to the dark side—computer games. I have yet to see anyone else I'd like to work with on such a series.


But maybe someday....

-Toren

 What a great opportunity for all of us aspiring artists! But I know how much work a comic can be... :P Anyhow, that's all I have for this time around. How about you?

 Well, to round out my side of things, a sign I think that shows anime is selling is that a letter I got from the Columbia House Anime tape club stated the *Akira* tape I ordered was temporarily OUT OF STOCK meaning to me, more people sign up than they were expecting! Sugoi, huh?

 It's cool that more and more people are getting interested in anime, but... did you say *Akira*?! You can have my tape if you want. ^_- Signing off!

 <Turns out the lights>

end.of.file



continued from p 21

borhood bullies who have found justification for their behavior in the patriotic frenzy of the war.

The government inspired violence affects everyone. The doctor who refuses to treat Mr. Pak's father because he is Korean in *Barefoot Gen* is a vicious bigot, and a far cry from the sad, defeated physician who examines Setsuko in *Grave of the Fireflies*. The same is true of many of Gen's neighbors who mindlessly attack anyone who doesn't toe the party line. Although Nakazawa accurately blames years of propaganda and nationalistic education for their passive obedience, he doesn't necessarily let them off the hook when they do cruel things.

There are few really good people in *Barefoot Gen*, but those who are good, are actively so. Passivity results in evil even when intentions are good. It takes heroic courage and determination to be good in Gen's world, maybe in any world. I like that message.

Questions? Rants and raves?
You can reach Toni Levi at
levi@wwics.com!



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* Otaku Publishing *
PC - Hentai - subtitled

TIMESTRIPPER

CD-ROM Game
* Otaku Publishing *
PC - Hentai - subtitled

TRUE LOVE

CD-ROM Game
* Otaku Publishing *
PC - Hentai - subtitled

98-02/18

Release date changed
OH MY GODDESS! WRIST WATCH
* Dark Horse *
\$14.95

98-03

LET'S! PARTY
CD-ROM Game
* Otaku Publishing *
PC - Hentai - subtitled

98-04

CRAZY KNUCKLE
CD-ROM Game
* Otaku Publishing *
PC Hentai game - subtitled

98-05

BISHOJO-FIGHTERS 98
CD-ROM Game
* Otaku Publishing *
P90 / WIN95 Hentai fighting game.

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OTAKULAND

Strolling Down Orange Road: Part 2

By K.J. "Keiji" Karvonen with Naruto Nishizawa

If you missed out on last issue, you missed out on a wonderful afternoon talking with the one and Only Izumi Matsumoto: creator, writer and artist of **Kimagure Orange Road**. In this segment, there are lots of secrets revealed too, so stay tuned! But first, this issue's...*issue*.

Streamline Is Dead, So Let's Bury It.

The recent withdrawal of Streamline from running with the other releasing companies shouldn't be too big a surprise to most fans. Even though there are a few die-hard **Robotech** fans who sadly possess a genetic defect that makes them unable to detect how terrible it's dubbing and editing is, for the most part people only watched this kind of material when there was nothing else on the market. As soon as there were other choices in the market, people voted with their wallets: it's that simple.

After all, for years **Streamline** has been the company you love to hate: the most prominent of the bad dubbers. Heck, everyone made fun of this company and it's president: Streamline bashing has always been a favorite fan pastime. My friends often compare their favorite "Macek moment": a line from a bad dub that is so bad, it's unbelievable. The guys at **Corn Pone Films** just love a horrible bit from Uncle Carl's **Fist Of The North Star**. The hero is leaning over a little girl in a fatherly way, and says: "This may feel a little strange at first...". It'll also cause flashbacks late into her 30s, too! My wife, Tery, has her 'favorite': In **Silent Mobius**, Katsumi says "It's been so long since we've slept together" —to her MOTHER! And of course, my own favorite is a bit from **Laputa**: Pazu to Sheeta: "I think we can go all the way!" Not without a condom, young man!

Just imagine my surprise when, at a recent San Diego Con, there were some people from a fan club (no name mentioned) that were not only willing to defend

the defunct anime mutilation juggernaut, but also put up this defense on their website. Despite their determination to intentionally misrepresent what was said there, I'm gonna quote THEM verbatim: "It was determined most of the people in the room were introduced to anime in the mid-80's through television. The show that had such wide influence was undoubtedly **Robotech**." Well, I was IN that room, and I didn't see any such thing: I didn't see any polls being taken, or any voting going on. When called to task for this, the reply I got was "True, but from helping to start and run an anime club, we've gotten enough feedback from members to know that **Robotech** did play a big role in getting many people into anime." So I asked if he had actually taken a poll of his club members, and of course he hadn't.

Neither of the statements the members of this club has made here has any proof at all to back it up. Sorry kids, but you can't make up 'facts', and you can't defend Streamline Pictures. Streamline Pictures was an organization devoted to making money. Preserving the artistic integrity of the original work came last, and "quick and dirty" were their watchwords. Sure, **Robotech** interested some people—and so does the horrible DIC dub of **Sailor Moon**. Are these the kind of works we, as ANIME fans, want to encourage? Is the long lasting image of anime as cheap schlock for kiddies the one that will serve our best interests? Is it so important to line the pockets of companies that are just trying to make a quick buck? People who prefer these mangled versions aren't anime fans, they're bad dubbing fans. If they prevail we won't ever get to see the real stories and the real meaning that the creators of these works intended to present, and they are stealing from us the experience that we deserve.

Long and Winding Road

One of the most interesting aspects of **KOR** as a story is its blend of romance and science fiction. I pointed out that many

fans were confused, because in the **KOR** movie, they removed the ESP powers from the story: the science fiction element of the story had been removed. This made it seem as if the romance story was supposed to be the important part of the story. Was the story Matsumoto was originally trying to tell about that Love triangle, or was it more about the ESP powers?

He confirmed that, "Originally, I wanted to draw an ESP story. It was about Kyosuke and his family trying to hide their ESP powers. When it was published in **Shonen Jump** magazine, the readers wrote in and said they wanted a romance, so I had to change the story. The Hikaru and Madoka characters were in the story, but they weren't involved with each other and Kyosuke then. Of course I like to write the romance story, but I wanted there to be a fantasy element in there."

So why is the ending of the **KOR** movie different? According to Matsumoto-sensei, "In the comic, the whole thing was resolved by the last story. It's not the same as it was in the anime, or the movie. In the manga, the last story resolves the love triangle, with Hikaru the one that loses. Madoka is threatened with suspension from school: school authorities find out that she is in a rock band and working part time, which is forbidden for students. Her friends want to fix her problem. Originally, I planned to it with more pages. The animated movie was already made when I created this part of the story, so he changed it to be more similar to the animation. If the animation staff had read his last story before they made the movie, perhaps they would have had to change it to match his story."

Now was the time to ask a question that I'm sure has run through the mind of every **KOR** fan: Where did the title come from? According to the creator of that title, "It just happened". Yes, but what does it mean? Is 'Orange Road' where Kyosuke lives, or is it where **ABCB** is? Is it where Madoka lives? Where is Orange Road? Is it perhaps a metaphor, the 'road of ro-

mance"? Matsumoto replied, "To be honest, it's just that it looks good in Hiragana! It's just style! It has that Japanese/English sound."

I then asked another burning question: "The story idea of Orange Road with Madoka and Hikaru and Kyosuke, was this a specific kind of story you wanted to tell from your own experiences?" His answer was, "No, nothing like that ever happened to me! I just thought it would be an interesting situation."

Madoka My Heart

The character that draws the most interest is **Madoka Ayukawa**: Her image is on everything related to Orange Road! Perhaps it is because the character is so complex, and her behavior has so many contradictions: Kyosuke was her first love, yet she always pushes him away. She is a sensitive singer and musician, yet she often gets into fights and physical confrontations. She's a top student, yet in the story, Madoka is originally a bit of a delinquent. Why?

"Some girls have some rough edges," admitted Matsumoto, "and I wanted to draw a girl that was like that." As a character, she seems so real: was she based on a real person he knew? Matsumoto-sensei replied, "In the past, there was this singer I used to listen to when I was drawing. Her name is **Nakamori Akina**, and she has the kind of image I wanted for Madoka. She's the kind of girl that would force Kyosuke to say, 'I love you.'"

The fact that Madoka behaves so aggressively has led some to speculate that she's supposed to be an American style feminist. Matsumoto-sensei found that idea peculiar: "We don't have those in Japan," he said. He explained that the reason Madoka behaves the way she does is a matter of necessity, not choice: she feels forced into these situations because of circumstances.

Usually, it's Madoka who won't admit her feelings, especially about Kyosuke. Is this something cultural, that Japanese girls have trouble saying this to someone they love? Mr. Matsumoto explained, "Hikaru has no trouble with that! In the beginning, Madoka gave Kyosuke her hat, and he kept this a secret from Hikaru all along. Finally, he finally admits it to her, and says 'I'm sorry'. Kyosuke had decided to love Madoka already, but as you know,

Hikaru and Madoka are friends, and Kyosuke wants to be friends with both of them. He couldn't say this to Hikaru directly."

Also, Madoka is pushing Kyosuke toward Hikaru, because at the beginning, Hikaru is more important to her than Kyosuke. Madoka has two different, opposing drives: she loves Kyosuke, but she also wants Hikaru to be happy. Madoka is willing to be selfless and give Kyosuke to Hikaru.

"That's so, isn't it?," agreed Matsumoto. "Of course, this is more traditional behavior. This kind of story comes from a famous novel, *Sanchiro*, by Soseki Matsumune."

I mentioned that this is one of the reasons Japanese drama seems so fresh: It wouldn't occur to an American writer to write a story like this. If an American wrote KOR, he would have the two girls fighting each other! Mr. Matsumoto laughed and said, "In reality, they would probably be fighting each other over him! Actually, you see self-denial in American stories sometimes: In *TERMINATOR 2*, the terminator destroys himself to save many people."

Speaking of American drama, I asked, "Do you like any American stories?" He replied, "Actually, I'm quite interested by *Babylon 5*, but I haven't seen any of it but the pilot film. There are only two tapes available for rental in Japan."

Conventional Behavior

Mr. Matsumoto mentioned that he had visited an American convention, and that he would like to come and meet more American fans. He asked me to suggest a convention he might like to see, and I suggested **Project A-KON** and **San Diego COMICON**, the San Diego Con being the larger. "How many people go to San Diego Comicon?," he asked. "Around 40,000," I replied. "SDCC must be the biggest convention with an anime involvement in the U.S." I also pointed out that San Diego con tend to encourage Japanese professionals to attend. The chairman has promised that assistance for Japanese guests will be available. Matsumoto-sensei seemed interested by the prospect: "I want to go!" he said.

Right ON!

Since **Comic ON** is the CD-ROM an-

thology where the continuation of the Orange Road can be found, I asked a few questions about it. First, I asked how many pages of the ROM will be **Orange Road**? Mr. Matsumoto told me that the Orange Road stories would be 30 pages. So how many other stories are included? Seven. The others are **KOR**, **Black Moon**, **Apples**, **Transcendence**, **Fear Not**, **Sword**, **Kappa To The Teacher**, and **Monster Friday**. Kappa To The Teacher is a sound-alike joke for **Back To The Future!**

I had heard that an American artist, Lea Hernandez, was going to have a story published in **Comic ON**. Matsumoto seemed a bit uncomfortable about that: "Well, Monster Friday was the one by Lea. She sent her own comic in, Scott Frasier wanted to do that. But she's definitely only going to be in the first CD."

What format will the CD-ROM **Comic ON** have? He stated, "The **Comic ON** disc shows the panels sequentially, with music and sounds." I asked if the CD-ROMs would be issued regularly, and Mr. Matsumoto replied, "It takes 3 months to produce a CD-ROM, I want to make the next one by October." Mr. Matsumoto asked, "Have American companies like Marvel done CD-ROM comics?" I replied, "Not successfully, they don't tend to sell well."

Postscript Printer

Subtitled tapes of the Kimagure Orange Road OAVs and movie are available currently from **AnimEigo**. AnimEigo hopes to bring the KOR TV series to you in the near future.

The interview that the preceding was based on was completed some time ago. I have been waiting to share it with you, because I was hoping to also review and examine the **Comic ON** CD-ROM itself. Unfortunately, to date I have not yet received a review copy of **Comic ON**, nor has there been any mention of it through dealers of anime goods. I do not know what fate the project has suffered. I hope to hear from Matsumoto sensei concerning what happened to **Comic ON**, and when I do, I will share that information with you all.

See you again soon!



Submitted For Your Discretion...

VIDEO

Blueseed: Nightfall



© 1995 Yuzo Takada/Takeshobo, BS Project, TV Tokyo, NAS. Released by A.D. Vision Inc.

This is one video that I am going to pick up. It is what we all (well, most of us, anyway) have been waiting for! The unexpected conclusion to *BlueSeed*. Okay, so it wasn't that unexpected but this reviewer like it.

There were some points of interest to look for, though. The tune that Momiji hums during the last episode. In the dubbed version, is not done by the English Momiji but by Megumi Hayashibara, the Japanese Momiji. And speaking of dubbing, another interesting thing is that they redid the voices and some of the lines for the American Navy people. In the Japanese language version, there was a lot of bad English going on. It was also interesting to see that in the Japanese language version they subtitled the English lines in English. Hit me over the head but isn't that a little redundant?

It was also interesting to see the references to the legends of Susano. (For those of you who don't know about it, pick up the last issue of *Animeco* and read Toni Levi's article.) If nothing else, watch this tape for the *Omake Theater*. The little snippets at the end are really side-splitting. The guys should really enjoy this little tidbit in this tape. It also asks a lot of questions that I know that many fans ask themselves about Kusanagi.

I will say for the voice actors of the English version that they improved tremendously. I hardly twitched as I listened to them. All in all, I would say that getting

the dubbed version is not that bad, although I am going for the subtitled version.

— Luna I.

Neon Genesis Evangelion, Vol. 8



(Subtitled/Dubbed)
© GAINAX/Project Eva., TV Tokyo, NAS
Released 1997 by A.D. Vision, Inc.

After about a month of waiting, the epic *Neon Genesis Evangelion* has finally reached its 8th volume. In the last few episodes, the show has taken on a rather introspective look into the minds and personalities of various characters. Episodes 15 and 16 are no exception, but the action does pick up a bit here.

In Episode 15, many plot developments have begun to emerge. The spy Kaji delves further into the secrets of NERV, while Misato and Ritsuko prepare for the latest of their friend's weddings. On the same day, Shinji and his cold and mysterious father must pay a visit to Shinji's mother's grave on the anniversary of her death. Things further develop as Misato, in a drunken stupor, reveals her innermost feelings to Kaji, and Shinji and Asuka share their first kiss! The next day, after catching Kaji doing a little espionage, Misato begins to discover that there exists secrets even she is not allowed to know about the NERV agency.

During the latest series of tests in Episode 16, Shinji begins to pull ahead of Asuka as the top synchronized pilot, much to Asuka's ire. Soon afterwards, an angel appears and the three Eva's are sent to action. Now all cocky, due to his test

scores, Shinji (with a little "push" from a jealous Asuka) decides to ignore procedure and take on the angel alone. But of course, he gets in over his head as he is absorbed by the angel into another dimension while the others can only watch helplessly.

To be perfectly honest, I loathe dubbed material, and this is the first dubbed anime I've seen (on purpose) since I mistakenly bought the *Samurai Shodown* dubbed tape. Still, I must give credit to the dubbed material here. The dubbed voices seem better than they were in the past, though it could use a lot more work. You just can't go wrong with the subtitled version. But don't let my (not so) humble opinion stop any of you who are thinking of buying the dubbed version. Subtitled or dubbed, this is a must buy for anyone. Let's hope Volume 9 doesn't take too long to come out.

— Eddie A. S. Mak

Ushio & Tora 3



© 1992 Kazuhiro Fujita/Shogakukan * Toho * Toshiba EMI * OB Kikaku. Released by A.D.V. Films

Think "a boy and his dog", except that the dog is a demon and would much rather eat the boy than be friendly with him. And the boy changes to his long haired ancestor of a long time ago and beats up his demon. Add his two classmates, one of which likes him a lot but never really tells him. Toss in a bunch of trouble causing demons and stir. That is the premise of *Ushio and Tora*.

In Volume Three, Ushio mistakenly blames Tora for a rash of murders. Tora

takes offense and decides to take off and have some lunch demon-style but is stopped by the modern day use of perfumes and deodorants. Miako, is out shopping by herself and Tora recognizes her as Ushio's friend. Deciding that the unscented Miako is a perfect snack, Tora goes after her. Unfortunately, the five demon heads that caused the murders in the first place think that Miako is the woman that imprisoned them and want revenge by eating her. What goes on gives new meaning to the words "food fight".

If you are looking for deep meaning and a involving story, forget this video and go buy something else. There is a lot of action and fighting with enough comedy to make it worth watching. Another part not to be missed is the ending.

I don't really care for the art style. When Ushio isn't changed, he sort of looks like a bowling ball that lost a fight with a lawn mower. However, Tora is absolutely adorable. And I just adore the guy who does Ushio's voice, Nozomu Sasaki (Kazuya Hasakawa from *Here is Greenwood*).

All in all, it is a great series and would make a excellent part of an entertaining evening of action anime.

— Luna I.

Ranma ° Hard Battle

Back to the Happosai



© 1997 Rumiko Takahashi/Shogakukan, Inc. * Kitty * Fuji TV. Distributed by Viz Communications, Inc. (Dubbed)

It's been a long time since I've seen any *Ranma* anime, since I tend to concentrate more on the manga series. Thus it was with some trepidation, and some hope as well, that I reviewed this tape.

The first episode, aptly titled *Back to the Happosai*, Ranma and friends, Cologne (Shampoo's great grandmother) and Happosai (the perverted martial arts master) travel back in time with the help of a magical mirror that "Happy" stole when he was a young man. We see what could have been between the young Happy and Cologne (thinking about the possibility that Shampoo could have been related to Happy makes me cold all over).

The second episode features the return of Kodachi (HO ho ho...), in *Kodachi the Black Rose! The Beeline to True Love*. The Tendo fortune is suddenly deep in the red, and no wonder, what with three incredibly destructive and very hungry houseguests (re: freeloaders, i.e. Ranma, Genma, and Happosai). Receiving news of this misfortune, (filthy rich) Kodachi offers a trade, money to save Tendo dojo in return for Ranma's hand in marriage. I kind of feel sorry for Kodachi, really. Despite that unnerving laugh, she actually seems to make a very good housewife, if she didn't lace everything with a paralyzing poison. Anyway, no one is really happy about the situation, but what can they do?

The story of the two episodes are fairly funny, but to me, don't really seem as zany as a typical Rumiko Takahashi based episode. Still, it's not bad as far as they go.

— Eddie A. S. Mak

Key the Metal Idol



© 1994 Hiroaki Sato, Pony Canyon, Fuji TV, FCC, Studio Pierrot

© 1997 VIZ Communications, Inc.

I hate doing reviews like this. *Key* is one of those rare anime that defy all logic in their appeal. In short, I like this show

and can't really tell you why. The short form of the story is that Key is a robot and is told by her creator (via a recording after he dies) that she can become human by gaining the love of thirty thousand friends. The overall theme is not unheard of and is a well known fairy tale in Japan. However this throws in some modern loops like a corporation trying to create perfect slave robots using technology theorized by Key's creator and how Key goes about trying to get thirty thousand friends.

I wish I could tell you why I like this show. Key has all the personality of a hunk of plastic (which may not be too far off) and many of the secondary characters are annoying or worse. The music is great but this is hardly enough to explain the intense interest the show breeds. A quick side note on the dubbed versions is that the voices weren't bad with one jarring exception; Key. I can't believe that the Americans cannot act emotionless properly, and at times the emotion in the voice seriously breaks character.

I can only say that this series is a definite keeper and that I would gladly number myself among Key's thirty thousand friends. Try watching a few episodes and see if it doesn't hook you too.

— Eric Kihara

Irresponsible Captain Tylor



© 1997 Hitoshi Yoshiyoka, Kadokawa Shoten, Tylor Project. English Version © 1997 The Right Stuff International

Duty. Honor. GLORY! FAME!! A NICE EASY LIVING!!! All are reasons for joining the United Planets Space Force. Now for any true anime hero, the first four reasons are well and good, however, Justy Ueki Tylor is no ordinary anime hero.

Mesmerized by a recruiting poster, Justy Ueki Tylor strove to enter the Space Force and escape the dreary world of work and responsibility.

In the future, Earth has colonized many planets and has even made contact with another space-faring empire. First contact was not shown, but it must have been a doozy, for Earth and the Raalgion Empire have been at war for many years when the series starts. With the death of the Raalgion Emperor and the succession of his young daughter, the fuels of vengeance ignited in the hearts of the Empires mightiest warriors and spelled certain doom for the technology inferior Earthlings. It is at this time that into this galactic arena entered the greatest weapon for—well, we are not exactly sure, but what the heck, we were desperate—Justy Ueki Tylor.

For fans of *Urusei Yatsura* and *Ranma 1/2* or for anyone who has a funny bone and who are not afraid to have it attacked repeatedly, this tape is a MUST. The first tape consists of the first four episodes and does not end in a cliff hanger, but still leaves you yearning for more. The series takes you to the edge of your seat and leaves you rolling on the floor with laughter.

For those of you who do pick this tape up, be prepared to be invaded by Captain Tylor and have your funny bone conquered.

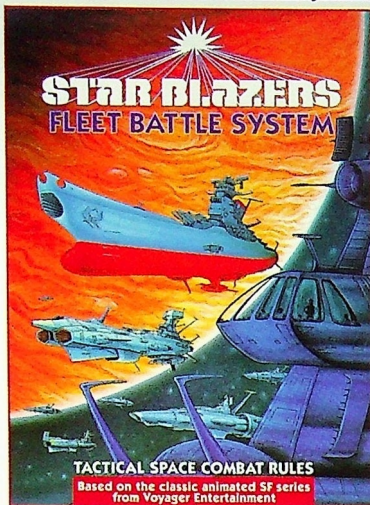
Trivia: for those of you who think that Lt. Cmdr. Yamamoto's theme song sounds familiar, it should be. It's the opening theme (slightly changed) for SPACE CRUISER YAMATO... or *Star Blazers* for you non-OTAKU types.



— Vid-Kid

GAMES

Star Blazers Fleet Battle System



by Keith A. Johannsen

This rulebook for tactical simulation combat in the *Star Blazers / Space Cruiser Yamato* universe covers just about all the various warships and small spacecraft (called "battlecraft") within the three fleets (the Earth Defense Forces, Gamilon, and White Comet forces) during both the Gamilon and White Comet wars. Each ship class its own Warship Data Form (WDF) and the various battlecrafts are listed on three tables within the rulebook. All weapon systems are either on the WDF (ships) or on separate fleet tables (battlecraft).

There are three levels of play: Introductory, Intermediate, and Advanced. Introductory level play is played in this basic sequence; power allocation, movement by initiative, weapons fire, damage, repair, and morale check. Intermediate level adds space "terrain" and the battlecraft(s). Advanced level adds space warp and stealth movement, battlestations, and battle-for-tresses. Play is relatively quick and like the anime series, SHIPS DIE (especially the escort and battlecraft types).

Although these rules were meant to be played with miniatures, the author thoughtfully provided pages of counters to photocopy. There are lots of illustrated play examples and the rules (75 pages worth) are easy to understand. The only major problem is there is no foldout or separate pages condensing the many tables within

the rulebook. A player will have to either hunt thru the rulebook or make his/her own condensed handout with the various tables photocopied on a separate sheet(s) of paper.

Since this rulebook is subtitled MODULE ONE, There will be other manuals and modules forthcoming; the next one entitled *EDF Technical Manual / Warship Recognition Guide* at the same price as these rules: \$29.95. If you have ever wanted to play starship combat in the *Starblazers / Space Cruiser Yamato* universe, these are the rules to get.

— Leighton Kato

CD-ROM

Season Of The Sakura



© 1997 by JAST USA
System Requirements: MS-DOS or Windows 95, 486 or better, 8 MB RAM, CD-ROM drive. NR-18.

The beginning of JAST's *Season of the Sakura* gives you your puzzle with a very simple question: who are you talking to? Apparently, the goal is to become the intimate friend of some lucky schoolgirl, but who is entirely up to you. The story starts with you running late for school. Within the first day, you meet three girls, but it's obvious that they are among the many to choose from at the end.

Just how many girls are there? Well, the theory is eight. You determine who will be your sweetheart at the end. A word of warning: you can "fail" and end up with nobody, thus "losing" the game. For those who have played *Three Sisters Story*, the methods are the same.

Even though there are only four scenes of "Hentai" quality, I still must give this warning: "Sorry, this is for adults only." The story line itself is well written, and

there is even a way to "say too much" and spoil your chances with some of the girls. All in all, this is one game that I wouldn't mind adding to my collection.

Anyway, time to go and attempt to get that last possible choice...now, where did I go wrong...

— "Seedy" Rom

3D Adventures of Sailor Moon



© 1997 3VR, Inc.

System Requirements: Pentium 90 Mhz. (or better), Windows 95, 16 MB RAM, 2x CD-ROM, a 256-Color SVGA Card, and a Sound Card.

Currently airing on the USA Network on cable systems across America and a few select cities in syndication, "Sailor Moon" has fans that transcend all age groups and genders. *The 3D Adventures of Sailor Moon* by 3VR should appeal to all Sailor Moon fans no matter what niche they might fit. The game features a variety of mini-games that will entertain Sailor Moon fans and introduce "Sailor Moon" to people unfamiliar with the show.

Just in case you are unfamiliar with Sailor Moon, the following is a brief synopsis of what the series involves. The story focuses on five female teenagers who discover that they are reincarnations of protectors of various planets in our solar system. A long time ago, there existed the Moon Kingdom which consisted of all the planets in our solar system and Queen Serenity ruled over this kingdom from the Earth's moon. A powerful evil force called the Negaforce, led by an evil queen named Beryl, tried to take over our solar system and destroy the Moon Kingdom. They did manage to destroy the Moon Kingdom but before they could enjoy their victory, Queen Serenity banished the Negaforce

and its followers to another dimension and sent all the members of the Moon Kingdom's court except for herself to another time and place. If the Negaforce were to ever reappear, the members of the Moon Kingdom would reawaken to fight them.

The game's premise involves recovering the stolen transformation pens from the evil Queen Beryl. After completing a set amount of tasks in each mini-game, you will receive a transformation pen. For example in the "Moon Video" mini-game, as you go through over half the videos you will receive one of the transformation pens.

The 3D Adventures of Sailor Moon is a productivity software that allows you to perform the following functions. First, you can solve puzzles containing pictures of the various characters of Sailor Moon. The puzzles start off as pictures around the sides of a nicely done rotating 3D cube. You pick the picture you wish to solve and the computer scrambles the picture into different parts. You have to reorder the scrambled parts of the picture.

Second, you can view a variety of music videos containing the characters of Sailor Moon. The songs do not come from either the American or Japanese versions of the show. Rather, the songs are "made up" for the software and fit the images very well. Third, you can dress up the characters. You start off with an underwired version of the character and you place different pieces of clothing on them. In the final version of the game, you can take "snapshots" of your character as you are dressing them and make your own "Sailor Moon" transformation animation sequence.

Fourth, you can play a 3D first person shooting game with you as Sailor Moon. Your goal is to destroy a fixed number of crystals or blobs before and maintain a high score. The more time you spend killing the enemy characters, the more your hi-score will decrease. The game itself is fun, but the controls needed more refining. You can only use either the keyboard or the mouse. In the last game, you can view biographies and pictures of the characters of Sailor Moon. The software focuses only on the American version of the show and the only characters featured for all the mini games are the hero characters.

This game is great for kids 6 years and under. The games are all colorful and

should entertain them for hours. For older Sailor Moon fans, it's fun if you keep in mind the game is intended for children. I hope the game will be successful when it hits store shelves this season since I would love to see more Sailor Moon products for the PC.

— Mark Salomon

Ghost in the Shell

for the Sony PlayStation, US release



© Shirow Masamune/Kodansha Ltd.

© 1997 Sony Computer Entertainment Inc./Kodansha Ltd. Produced by THQ Inc.

Finally, after several months of waiting and delays, *Ghost in the Shell* the game is here in the US. After all that time, you would have to expect that this game had better be pretty darn good to warrant the delays. Well, I can honestly say it was definitely worth the wait.

The first thing you'll no doubt notice is the beginning animated FMV. To say it's good would be an understatement. It's beautiful, even compared to many of the animes out there. In my opinion, it's even better than the *GITS* animated movie. Over all, the game contains about ten minutes of animation, all of which you can save to view at your leisure. To show that the people at THQ Inc. care about quality, they actually hired the original English voices of Major Makoto Kusanagi, Batou, Togusa, and gang from the movie to reprise their roles once again just for this game. While I certainly have my opinions about dubbing, the fact that they bothered to get the original voices gets a thumbs up from me.

You play the part of a rookie that just joined the Public Security Bureau - Section 9, a covert assault team that is de-

continued on p 35

LIGHTBOARD ABUSE

by Robert De Jesus

Internet I have the capability to now show a lot people a side-by-side comparison and now the usual responses I get is, "Wow! How could so-and-so artist get away with copying another artist's work?". Well, now I'm their worst nightmare.

Welcome to the first printed installment of *Lightboard Abuse*. I have several of them lined up for your viewing pleasure. This time around Lightboard Abuse is dedicated to Masamune Shirow, one of my favorite Japanese artists, and recently his popularity has grown among many 'hot' artists. Artists who claim to be 'inspired' by Mr. Shirow's works seem to miss the entire point of what makes Shirow's art so great. Aside from the cute babes and big guns, the man is a superb storyteller. Now let me explain the difference between storytelling and writing. Storytelling is the way an artist lays out his pages; the cinematic shots in each panel, strategic arrangement of panels and the ability to fuse panels to form a (now get this you hot artists) CO-HE-RENT story line. Shirow kicks ass in the storytelling department and beginning artists should take note. *This* is the way comics should be done! A comic that leaves me scratching my head and asking myself "What da?" will be left on the shelf at the comic book store. I'm still trying to master storytelling like Shirow and I will never ever reach his caliber. When it comes to his writing... well... that part of his career does leave me scratching my head. But the art and storytelling is so good I don't mind plopping a couple of dollars for one of his books. They are worth every penny.

Now here is what gets me about some American artists who are becoming Shirow or "Manga Style" wannabees.

They CANNOT get past the babes and big guns! They're probably thinking, "If I want to be good as Shirow I got to bombard my pages with perty young girls in tight outfits who commandeer big mechs and... um... shoot lots of flying doohickies that blow stuff up." No, NO, NO!!! Sad to say, sometimes that's all it takes to sell a damn book here in the States. They see things SUPERFICIALLY! Do your homework, grow a brain or find another job 'cause you all are going about it the wrong way. Next time you pick up a book drawn by Shirow Masamune, Ken'ichi Sonoda or Otomo Katsuhiro and you find yourself 'inspired' to draw, ask yourself this question first: "Why do I enjoy this book so much?" or; "What is it that makes this book so different from what I'm currently seeing in comics these days?" Then maybe, just maybe, you will see the light that is (for the lack of a better term) "Manga Style."

Artist: Jae Lee

This was an ad for Techno Comics announcing the future release of "Gene Roddenberry's Xander in Lost Universe #3" and was found in *Advance Comics* #82, page 189. *Advance Comics* #82 was released in August 1995.



Artist: Masamune Shirow

Art was used as a pull out poster in the front of *Intron Depot 1*. *Intron Depot 1* was released July 17, 1992



Jae Lee did go out of his way to change the gender in this pose but his character's forearms, the markings on the 'gloves', and parts of the gun are the biggest giveaway that Jae's art was undeniably traced from Shirow's work. It's too much a coincidence to be a coincidence.



Artist: Masamune Shirow
From *Appleseed, Book One*
Published by Eclipse &
Studio Proteus Released
(American translated
version) September 1988



C'mon. We all know who did the copying even without the credits. I'll give you only one guess and it wasn't Jim Lee.

Artist: Unknown. No credit was given or could be found with the illustration.

The art was one of a few promotion pieces used in *Comic Buyers Guide* to announce 'Jim Lee and Rob Liefeld take over Marvel titles'. The art shows a team up between Spiderman and Badrock. A crossover handled by Rob Liefeld and Liefeld Studio's. The article and preview gallery appeared in *Comic Buyers Guide* #1181

Released July 5, 1995.

Yokoyama Chisa was born on December 20th, 1969 in Tokyo. Her blood type is B. She is 160 cm tall and weighs 45 kg. Her three sizes are 78-56-82. She is not associated with any production company.

Interview held at Anime Expo 7/97

Translation by Yoshi Karahashi

Background Information courtesy of Hitoshi Doi's Seiyuu (Voice Actor) database <http://www.tcp.com/~doi/seiyuu/seiyuu.html>

Q: How did you get started in Voice Acting?

A: I really loved the *Lupin III* series when I was younger, especially "Cagliostro's Castle," and I always wanted to meet Lupin himself. I entered a training school (Katsuta Voice Acting School) and later went through the audition (process) and got my first role as Ferris in *Mario: Black Magic M-66*.

Q: How much of your own personality shows through in your characters?

A: In the beginning it's a completely different character and it's a lot of work creating the character from scratch but as long as I'm acting as the character I end up putting more of Chisa Yokoyama's personality into the character.

Q: Do you prefer working in comedy or drama?

A: I get more comedy work, but I'm more interested in doing more dramatic work that focuses on human relationships and people's thoughts.

Q: Do you feel you are typecast in comedies?

A: No. There's not that many people who can do comedy (well) and perhaps that's why I am approached more often for comedy roles.

Q: Do you get much preparation time?

A: No preparation, really. When I get a role it seems like the god of characters is sending me a message and I just do what's necessary to make the role work.

Q: You've done work on several video games. Do you play video games at all?

A: Yes, a lot!

Q: Of all the media that you've provided voice work for (games, anime, radio etc.), which medium is your favorite and why?

A: Up till now animation has been the majority of my work, but recently a lot of games projects have come my way which I've really enjoyed. Another thing I do is dub foreign movies showing in Japan. I did two films as the voice of Alicia Silverstone, one of which was "Clueless". I'd love to do her voice in "Batman & Robin" [Interviewer's note: at the time of this interview she hadn't seen "Batman & Robin" which may have affected her decision to say this.]

Q: Did you get all the jokes in "Clueless" such as the references to infomercials, etc.?

A: Yes. Barely.

Q: As a successful voice actress you've recorded music for series you've been involved in as well as six albums under your own name. Which do you prefer these days music or acting?

A: Actually I enjoy just singing in the bathtub. If it's between singing and doing voice work I'd choose voice work. Right now when a job comes in for me to do a character it almost always involves singing as that character as well. Singing as a character... that's fun, but singing as myself, that's more difficult.

Q: What do you do creatively on your own? Do you have any projects of your own that you're pursuing?

A: As basic work, I like my job as a voice actress and being part of a large staff. On the side I'm doing essay writing, which is enjoyable and a very individual activity.

Q: Can you tell us more about your essay writing? What do you write about?

A: My essays are being published in book form. There are currently four books out. One is about how I became a voice actress. Another one is called "Holiday Given By An Angel" which is about my experiences in Australia as a foreign exchange student.

Q: What kind of training did you go through to prepare yourself for voice work?

A: Training school teaches you how to use your voice and for working with animation and gives you training as an actress. To break into the industry the only way is to go on auditions, and while I was in school I was waiting for that chance.

Q: Do you have any voice actors or actresses that you admire or look up to?

A: Masako Nozawa (the voice of *Dragonball's* Son Goku) who was my instructor at Katsuta training school. I admire her not just as an instructor or actress, but as a person. She's a person who I always looked up to. She's always had a large workload as a main character voice. She's done many different roles.

Q: Any thoughts about anime that you'd like to share?

A: I'm just one person on a large staff of people who create anime. At the same time, I'm a fan of anime. I believe anime can cross international borders and I hope many people can be exposed to anime.

Past Roles have included:

<u>Production (in alphabetical order)</u>	<u>Role</u>
Black Magic M-66 [debut]	Feris
Gall Force New Century	Chris
Gall Force The Revolution	Rami
Pretty Sami	Kawai Sasami/Pretty Sami
Robot Carnival	Yayoi
Street Fighter II V	Chun Li
Zeguy	Miki

Chisa has also sung or spoken in the following CDs:

Tenchi Muyo! Ryououki Best Album (PICA-1049), 1994.11.25
Ginga Ojousama Densetsu Yuna Galaxy Wave segment 1, 1995.06.07
Street Fighter Zero 2 Gaiden (VICL-8201), 1996.07.03
Gall Force The Revolution Vocal Collection, 1996.10.02
Pretty Sami TV Original Soundtrack 1 (PICA-1117), 1996.11.27
Sakura Taisen (BVCH-735), 1996.12.18



signed to eliminate crime, often requiring the use of deadly force (meaning assassinations) if necessary. You pilot a Fuchikoma, a one-man, spider-like, and semi-intelligent battletank. To make a long story short, some previously unknown terrorists are attacking the city, with some rather hi-tech weaponry, and it is the job of Section 9 to eliminate that threat.

GITS is a 3-D shooter, somewhat similar to *Doom*, in that you are more or less in a first person point of view, shoot what's ahead of you, can strafe, and so on. But there are differences. For instance, the first thing you will notice when playing the game, is that your tank can stick to just about anything. You can literally climb walls, ceilings, buildings and other obstacles, which adds literally a whole new dimension to this type of game. And you must master this type of battle environment if you wish to pass all 12 levels. Fortunately, there is a training mode for you to practice, and depending on how well you did, several animated scenes of various characters who grade your performance.

Still, the game could have been im-

proved a bit. The music was okay, but uninspiring. I also would have preferred to configure my own buttons rather than choosing from a select few pre-programmed configuration. Also, there are no weapon power ups. You are limited to a machine gun, tracking missiles and a few grenades. Moreover, I would have preferred that the Fuchikoma tank could pivot around faster. I can't tell you how frustrating it is to be attacked from behind, and you can't turn around fast enough to retaliate. Also, a two player co-operative/ vs. mode would have made things interesting. But these are fairly minor inconveniences, and don't detract from the gameplay all that much.

This is a must buy for any fan of *Ghost in the Shell*, and even if you're not a fan this is a great game to add to your collection. If nothing else, just enjoy the animated scenes of Makoto and her skin tight body suit (hubba hubba).

— Eddie A. S. Mak



COMING NEXT ISSUE

Next time
we'll be
finishing up
our Garage
Kits with a
nice paint
job.



Also, make way for the return of
Robert DeJesus' *Mechamorph!*



News and reviews, of course, but let's not forget the most controversial columnists in American anime! The Spring issue will be great!

Winter '98 :: ANIMECO 35

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